PREVIEWS
Episodes 6 to 9!

+ **SERIES FOUR NEWS**
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DOCTOR·WHO MAGAZINE

TV's No1 HERO

THE DALEK DIARIES

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+ **GRIDLOCK**
HUMAN NATURE
THE SHAKESPEARE CODE

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AUDIO
ADVENTURES

ROBOT RENDEZVOUS!

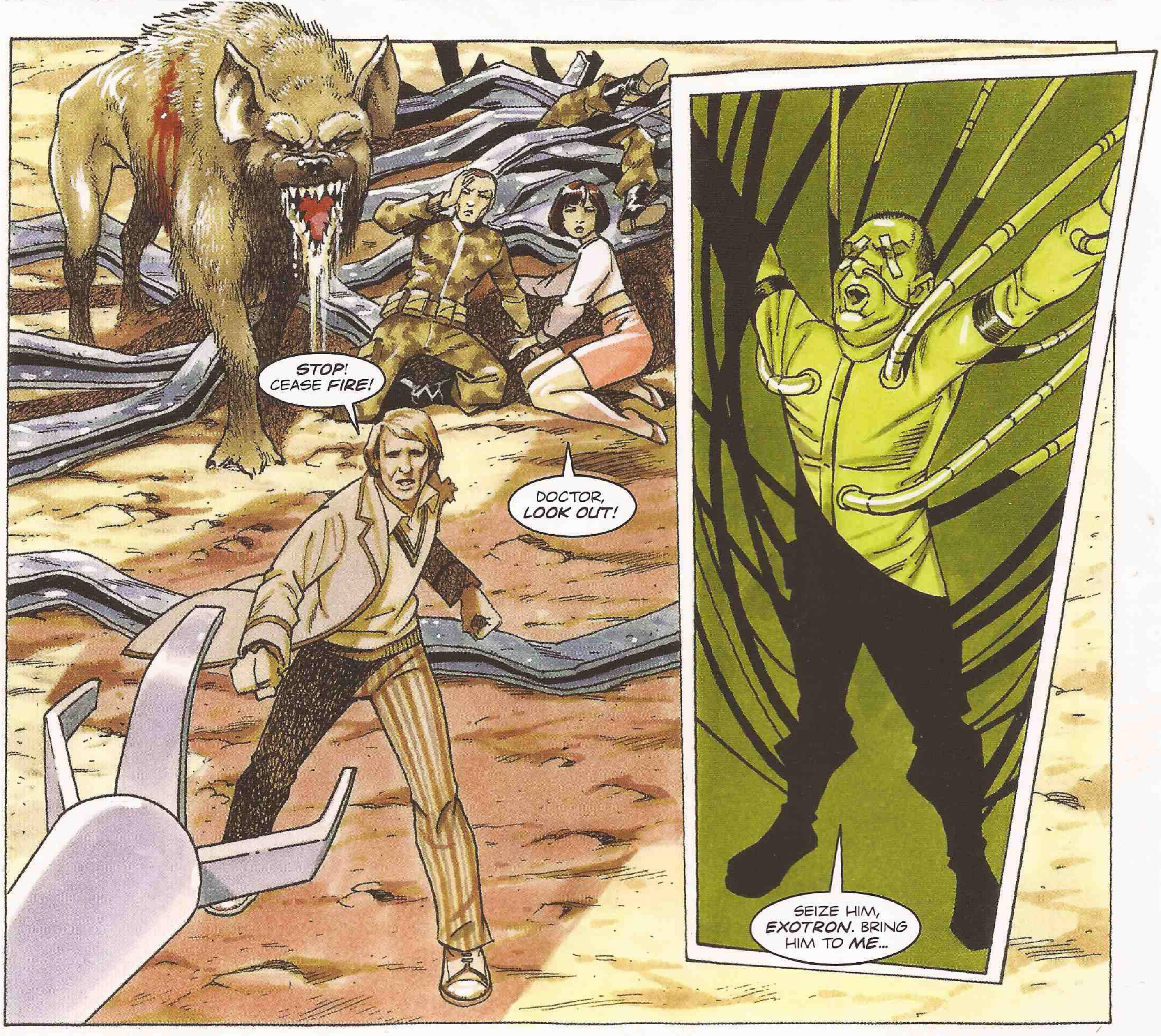
STOP! CEASE FIRE!
DOCTOR, LOOK OUT!
SEIZE HIM, EXOTRON. BRING HIM TO ME...

Illustration MARTIN GERAGHTY

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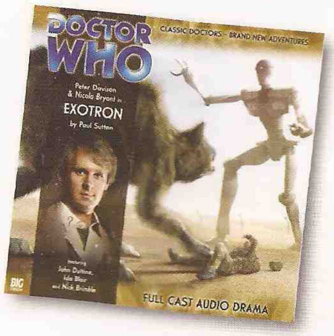
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PULL TO OPEN

EVERY SATURDAY NIGHT

> "This is my first experience of a Dalek up close and personal. They're quite beautiful..."

I was walking around HMV the other day, and spotted *The Runaway Bride* DVD staring down at me from the new release shelf. It suddenly struck me how easily we now take for granted that *Doctor Who* is pretty much the biggest thing on telly, with 13 new episodes each spring, and a Special each Christmas Day. I idly wondered what I would have made of this DVD if I could somehow travel back in time and pass it to myself four or five years ago. And what would I have made of the knowledge that the Macra – the flippin' *Macra*!! – would be watched by over 8 million people on a Saturday night on BBC One in 2007? (Surely I'm not the only one who has these strange daydream-y thoughts? No?)

Now, if you're one of our thousands of new readers who have joined us over the past year or two, and have only been watching *Doctor Who* since its 2005 comeback (and hello there, by the way, we hope you're enjoying the ride!), you're probably taking all this in your stride. If anything, you might be just beginning your own voyage of discovery about *Doctor Who*, and finding out that the programme has a long, *long* history before March 2005.

In which case, we hope you enjoy discovering the BBC Radio Collection's CD of *The Macra Terror*, finding out how the Time Lords were responsible for originally starting the Time War in *Genesis of the Daleks*, and just how and why Sarah Jane Smith was abandoned by the Doctor in *The Hand of Fear*. There's a universe of adventure to discover, and that's just the tip of the iceberg...

Doctor Who – it's the best TV show in the world. And it always was!

Tom

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

COMING UP...

3.6: THE LAZARUS EXPERIMENT

Written by	STEPHEN GREENHORN
Directed by	RICHARD CLARK
Professor Lazarus	MARK GATISS
Lady Thaw	THELMA BARLOW

TX: Saturday 5 May 2007

3.7: 42

Written by	CHRIS CHIBNALL
Directed by	GRAEME HARPER
McDonnell	MICHELLE COLLINS
Riley	WILLIAM ASH
Scannell	ANTHONY FLANAGAN
Korwin	MATTHEW CHAMBERS
Lerner	VINETTE ROBINSON
Ashton	GARY POWELL
Erina	REBECCA OLDFIELD

TX: Saturday 12 May 2007

3.8: HUMAN NATURE
3.9: THE FAMILY OF BLOOD

Written by	PAUL CORNELL
Directed by	CHARLES PALMER
Joan	JESSICA HYNES
Jeremy Baines	HARRY LLOYD
Tim Latimer	THOMAS SANGSTER
Hutchinson	TOM PALMER
Rocastle	PIP TORRENS
Jenny	REBEKAH STATON
Clark	GERARD HORAN
Lucy Cartwright	LAUREN WILSON
Phillips	MATHEW WHITE

TX: Saturdays 19-26 May 2007

3.10: BLINK

Written by	STEVEN MOFFAT
Directed by	HETTIE MacDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT

TX: Saturday 2 June 2007

3.11: UTOPIA

Written by	RUSSELL T DAVIES
Directed by	GRAEME HARPER
Captain Jack	JOHN BARROWMAN
The Professor	DEREK JACOBI

Also co-starring RENE ZAGGER, CHIPO CHUNG, NEIL REIDMAN, PAUL MARC DAVIS

TX: Saturday 9 June 2007

3.12: THE SOUND OF DRUMS
3.13: LAST OF THE TIME LORDS

Written by	RUSSELL T DAVIES
Directed by	COLIN TEAGUE
Captain Jack	JOHN BARROWMAN
Mr Saxon	JOHN SIMM
Milligan	TOM ELLIS

Also co-starring NICHOLA McAULIFFE, ALEXANDRA MOEN, ELLIE HADDINGTON, ELIZE DU TOIT, NICHOLAS GECKS, COLIN STINTON, NATASHA ALEXANDER, TOM GOLDING, OLIVIA HILL, DANIEL MING

TX: Saturdays 16-23 June 2007

Doctor Who Series Four is officially confirmed for broadcast in 2008...

BACK FOR MORE!

After much speculation, it has been announced that *Doctor Who* will return for another 13-episode series in 2008. This will be, in total, the 30th series of *Doctor Who* since the programme first began way back in 1963, and the fourth since being revived by BBC Wales in 2005. Not only that, but the Doctor celebrates his 45th anniversary, too!

The news was confirmed at the Series Three press launch on 21 March, but *Doctor Who*'s executive producer Russell T Davies tells **DWM**, "In truth, we've known about Series Four for a long, long time, and we've been able to plan ahead for many months now. And as ever, we're so pleased to have such support from the entire BBC. In the general excitement at the press launch, we actually *forgot* to say that another Christmas Special had also been commissioned – though equally, I'm sure it's no great surprise! And plans and schedules for that are already very well advanced. Again, it's 60 minutes long, and this year will be directed by James Strong."

We'll be reporting on the writers for the 2008 series next issue, but we can confirm that the Christmas Special will be written by Russell T Davies, and *Shakespeare Code* author Gareth Roberts is also on board to write another episode.

The press launch itself was a star-studded affair, with both *Smith and Jones* and *The Shakespeare Code* shown to an enthusiastic audience. Among the attendees were *Doctor Who* stars past and present, including Noel Clarke (former companion Mickey Smith); Catherine Tate (Donna in *The Runaway Bride*); Sophia Myles (*The Girl in the Fireplace*); Michelle Collins (*42*); Roy Masden and Anne Reid (*Smith and Jones*); Annette Badland (*Aliens of London/World War Three* and *Boom Town*); and Tracy-Ann Oberman (*Army of Ghosts/Doomsday*).

David Tennant and Freema Agyeman were, of course, the stars of the night, with many of the series' writers, directors and other production team members also in attendance. Other celebrity guests included chat show host Jonathan Ross, *Vicar of Dibley* star Dawn French, *dinnerladies'* Celia Imrie, *EastEnders* long-timer Adam Woodyatt, *The Fast Show*'s Charlie Higson and Arabella Weir, *Fame Academy* coaches David and Carrie Grant, and Radio 1 DJ Jo Whiley.

Smith and Jones launched Series Three with an impressive 8.7 million viewers at the end of March (see *Public Image*, page 9), with the rest of the series now almost complete and ready for broadcast. *Doctor Who* producer Phil Collinson tells **DWM**, "At the moment – Monday 16 April – we're very close to completion on Series Three. Most of the FX work is complete – though [visual effects house] the Mill and [composer] Murray Gold are racing to the finishing line! And today, we've locked the edit of Episode 12. Just the final edit of Episode 13, *Last of the Time Lords*, to go, which we're all looking forward to, cos it's such a huge and important episode!"

BBC Wales
DOCTOR WHO
NEW SERIES NEWS!

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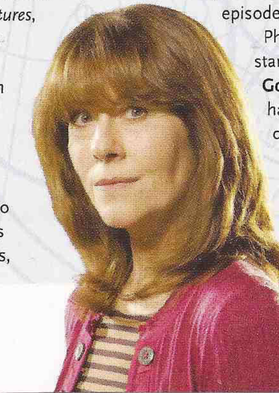
SPIN-OFFS START FILMING...

THE SARAH JANE ADVENTURES AND TORCHWOOD GO BACK BEFORE THE CAMERAS...



Doctor Who spin-off series *The Sarah Jane Adventures*, starring Elisabeth Sladen as the Doctor's former companion, began shooting its 10-part run on Monday 16 April.

The first recording block, directed by Alice Troughton, consists of two two-part stories; Episodes 1 and 2 by Gareth Roberts, and Episodes 3 and 4 by Phil Ford. The episodes have yet to be given titles.

Phil Ford's story will guest star **Phyllida Law** and **Beth Goddard**. Both actresses have enjoyed a long and distinguished career in television, with Law most recently seen in BBC One's *Kingdom*, and Goddard perhaps best known as Suze in *Gimme, Gimme, Gimme*. *The Sarah Jane Adventures* is set to come to BBC One later in 2007.

Meanwhile, the other *Doctor Who* spin-off series, BBC Two's *Torchwood*, should have begun recording Series Two by the time you read this. The first recording block, directed by Andy Goddard, consists of episodes written by Helen Raynor and Catherine Tregenna. *Torchwood* Series Two will be transmitted in early 2008.

More news on both *Sarah Jane* and *Torchwood* next issue.

▶ p50

Writer **Paul Cornell** tells us about adapting *Human Nature* for TV...

▶ p42

Daleks in Manhattan director **James Strong** starts spreading the news...

▶ p66

Russell T Davies whistles while he works in *Production Notes*...

DOCTOR WHO CONFIDENTIAL

Further details about the new series of *Doctor Who Confidential*, BBC Three's 'viewing companion' to *Doctor Who* have now been released. Excitingly, it has been confirmed that the Doctor himself, actor David Tennant, is taking the director's seat for Episode 10.

"Having David on board for Episode 10 is fantastic," says *Confidential* producer Gillane Seaborne. "I'd love to say that he came to us and begged us to be involved, but alas, that would be a fib! We approached David about it, with various suggestions as to how it would be logistically possible – and after much thought, he was like, 'oh, go on then!' So, it was as simple as that really, and since then, he's been very much involved with everything; from choosing backstage scenes to interviewing special guests like Jon Culshaw. Brilliant!"

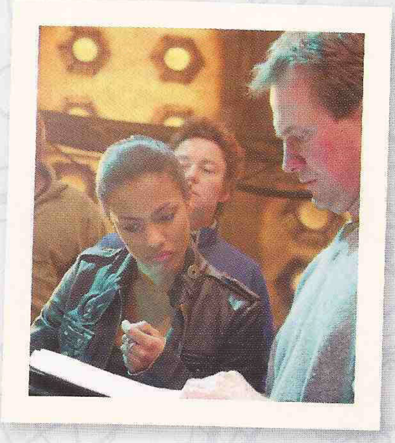
The next few episodes of *Doctor Who Confidential* shape up as follows...

7 SPACE CRAFT

It's back into outer space for *Doctor Who* and this time it's an adventure set entirely on a spaceship. Join *Confidential* and gain exclusive access to *Doctor Who*'s art department and tour the mind-blowing spaceship's sets and locations. *Confidential* also journeys back in time to revisit some of the best off-the-wall spaceship designs seen in *Doctor Who*'s past five decades. *42* guest star Michelle Collins discusses her role as the ship's captain, and how she felt performing stunts on her very first day on set. From models on wires to cutting edge CGI, this is a spacecraft extravaganza.

8 ALTER EGO

With aliens in hot pursuit, the Doctor takes on human form for the first time, as he and Martha hide in 1913 England. *Confidential* is right beside them to find out more about the alter ego of the nation's favourite Time Lord. Amidst all the stiff upper lips, *Doctor Who Confidential* follows the advancing 'aliens' and their army, with exclusive backstage footage of the mayhem caused as the outer-space enemies close in on their prey. *Confidential* was on location with cast and crew in the winter wind, rain and mud for the nail-biting first episode of this two-part story. *Alter Ego* features interviews with writer Paul Cornell, whose original novel forms the basis of *Human Nature*, David Tennant and Freema Agyeman.



9 BAD BLOOD

With the Family of Blood breathing down John Smith's neck, *Confidential* follows the action backstage as we glimpse a life more ordinary (for the Doctor) as well as a vision of the dark future ahead. The complexities of filming with schoolboys and guns are revealed, as well as the logistics behind the explosive ending. *Bad Blood* features interviews with head writer Russell T Davies and actress Freema Agyeman on one of her toughest TARDIS assignments yet...

10 TBA

David Tennant makes his very own *Doctor Who Confidential*! The man with the keys to the TARDIS takes a nostalgic voyage of discovery to find out the secret behind the success of *Doctor Who*. David looks back at the influence the programme had on him and the huge number of fans who now work on the series. Talking to cast and crew and a whole host of special guests, the Tenth Doctor gathers thoughts with the producers, writers and other fans, about the show that has been terrorising yet thrilling audiences for over 40 years. As if that wasn't enough, *Confidential* features exclusive backstage footage of *Blink*; one of the scariest *Doctor Who* episodes to date. Features interviews with impressionist Jon Culshaw, writer Nev Fountain, *Doctor Who* producers Russell T Davies, Phil Collinson and Julie Gardner, former BBC Head of Drama Jane Tranter, and many more.

Each 45-minute episode of *Doctor Who Confidential* is broadcast on BBC Three, directly after the BBC One transmission of *Doctor Who*. Meanwhile, the other *Doctor Who* 'companion series' CBBC's *Totally Doctor Who*, airs on Fridays at 5pm on BBC One, and includes the new animated adventure *The Infinite Quest*, starring David Tennant, Freema Agyeman and Anthony Head.

And if you miss any episodes of *Doctor Who* on Saturdays, each episode is repeated on on BBC Three on Sunday evenings at 8pm and on Fridays at 9pm.

Doctor Who gains three nominations for the US Hugo Awards...

HUGO – FOR MEN!

Following its success at the 2006 Hugo Awards, in which it took the top three places, *Doctor Who* again has three nominations in the 2007 awards, for the category Best Dramatic Presentation (Short Form). The Hugos are generally regarded as the US science-fiction community's most prestigious honours.

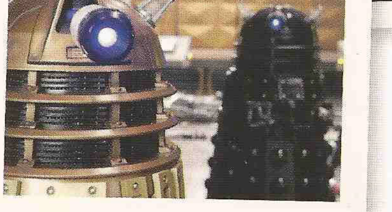
Steven Moffat, who won the award last year for *The Empty Child/The Doctor Dances*, is nominated again for *The Girl in the Fireplace*. Also nominated are *School Reunion* and the two-part series finalé, *Army of Ghosts/Doomsday*. The three stories face competition from episodes of US series *Battlestar Galactica* and *Stargate*.

"I'm delighted and surprised and now desperately wishing I was eligible to vote!" *Doomsday* writer Russell T Davies told **DWM**. "Unfortunately, I can't make the ceremony itself, although if Jamie Bamber from *Battlestar Galactica* is going to be there, I might just change my mind..."

"I'm thrilled and honoured to be nominated for the Hugo Award," said Toby Whithouse, the writer of *School Reunion*. "Though the greatest accolade is to be nominated alongside Russell and Steven. Never mind the award, I'd be happy just to get a piece of paper with my name in the same sentence as them! Unless of course the award is a big cheque. In which case, screw 'em."

A gracious Steven Moffat added, "I hope Russell and Toby lose."

The Hugo Awards will be held as part of WorldCon 2007 in Japan later this year.



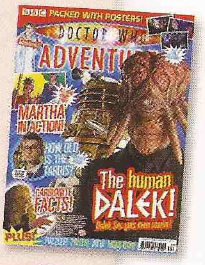
NEWS BITES

THE STRONGEST LINK

The *Doctor Who*-themed edition of *The Weakest Link* was broadcast on BBC One on Friday 30 March, to an unusually large audience of 5.4 million viewers. The 50-minute special edition saw K9 voted off first, followed by Claire Rushbrook, Nicholas Briggs, Tracy-Ann Oberman, Andrew Hayden-Smith, John Barrowman and David Tennant. This left just Noel Clarke and Camille Coduri to fight it out for the prize money – with Camille eventually being crowned the Strongest Link. Congratulations, Camille, from all of us at **DWM**. Goodbye!

ADVENTURES 28 & 29

Issue 28 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shops on Thursday 26 April, and includes a Carrionite fact file, Martha joining the *DWA* comic strip in *The Skrawn Inheritence* by Trevor Baxendale, and a choice of two stencil books, stickers and the first part of a gigantic TARDIS poster.



Issue 29 is out on10 May, with previews for *42* and *Human Nature*, a Face of Boe fact file, Dalek Sec facts, an adventure guide to *Smith and Jones*, a choice of two different inflatable monster sets, and part two of the TARDIS poster.

The magazine is available from all good newsagents and supermarkets, priced £1.99.

STORYBOOK UPDATE

Panini's *Doctor Who Storybook 2008* is taking shape, with confirmed authors being Gareth Roberts (*The Body Bank*), Tom MacRae (*Cats & Dogs*) , Robert Shearman (*The Box Under the Tree*), Justin Richards (*Kiss of Life*), Nicholas Briggs (*The Iron Circle*), Nicholas Pegg (*Deep Water*) and Paul Magrs (*Zombie Motel*). *Sunscreen* is this year's comic strip, written by Jonathan Morris, with art by Martin Geraghty, and other artists involved in the book include Brian Williamson, Andy Walker, Adrian Salmon and Ben Willsher, with a painted cover by Alister Pearson. An 80-page hardback, the *Doctor Who Storybook 2008* will be released in late Summer, priced £7.99.

NEWS BITES

NEW BATTLES

DALEKS vs CYBERMEN
BATTLES IN TIME
FREE!
FREE!

A new *Battles in Time* Collector's Special will be released on 16 May, featuring the two deadliest adversaries of the Doctor. *Daleks vs Cybermen* features 2 booster packs, each with 9 cards. Each pack contains 8 non-randomised foil common cards, plus a randomised ninth holo card from 4 design variants. The accompanying 32-page magazine features a gatefold game board, pitting Daleks against Cybermen plus a free TARDIS Deck Tin, Gaming Dice and Card Bases. The Special is priced £5.99.

MOTHS AT THE FRINGE

Toby Hadoke's *Moths Ate My Dr Who Scarf*, a one-man show and personal odyssey about a lifelong love of *Doctor Who*, returns for a limited run to the Edinburgh Fringe 2007. The venue will be the White Belly (150 capacity) at The Underbelly, with a 17.45 start time for the hour long show. The show runs from 13 to 19 August 2007. You can visit *www.underbelly.co.uk/edinburgh/* for more details. The show has been revised and updated, and will be completely different to the BBC7 serial which is being broadcast on 6 and 13 of July, with a BBC Audiobooks CD release on 16 July. This production is currently being cast, more news when we have it.

EXHIBITIONS LATEST

The *Doctor Who* Up Close Manchester Exhibition opened to the public on March 31, with *Doctor Who* Up Close at Lands End hot on its heels on Saturday April 6. More details of both exhibitions are at *www.doctorwhoexhibitions.com*. You'll also be able to see the TARDIS at Cardiff City Council's 'Garden in Time' at this years Chelsea Flower Show, reflecting Cardiff's involvement with the series.

IT FIGURES!

Toy company Character Options is set to reveal its brand new collection of action figures and playsets as the new series of *Doctor Who* unravels, including 5" and 12" Martha figures and 5" and 12" Judoon Captain figures from *Smith and Jones*, and a 5" figure of wicked Carrionite Lilith from *The Shakespeare Code*.

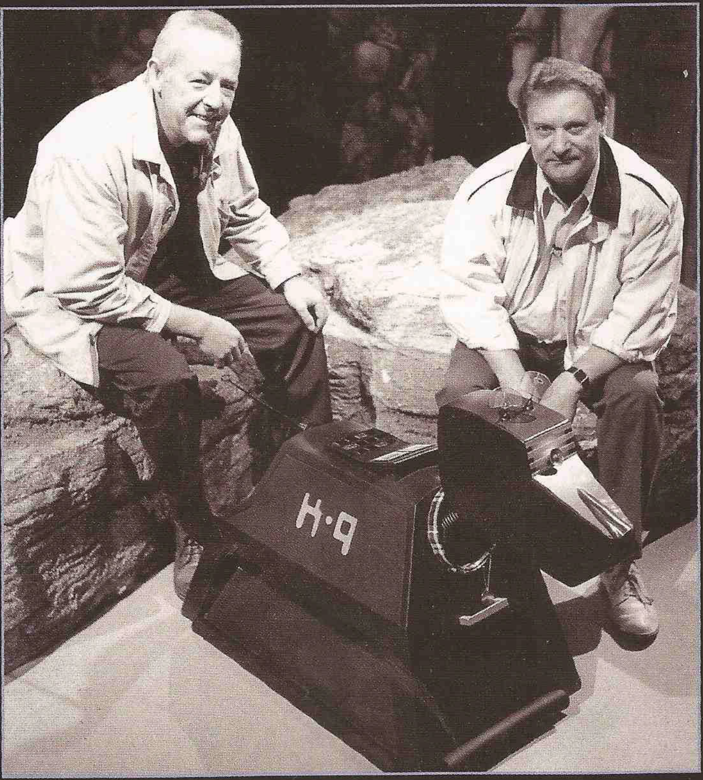
DAVE MARTIN

1935-2007

Dave Martin, who has died aged 72, was one half of a writing partnership that made an indelible impression on *Doctor Who* throughout the 1970s. Baker and Martin created the vengeful rogue Time Lord Omega in the tenth anniversary story *The Three Doctors* (1972) wrote Sarah Jane Smith out of the programme in *The Hand of Fear* (1976) and, most notably of all, invented the Doctor's robot dog, K9, in *The Invisible Enemy* (1977).

Baker and Martin's work for the programme encompassed the allegorical (*The Mutants*, 1972), the disturbing (*The Sontaran Experiment*, 1975) and the mythical (*Underworld*, 1977). Their talent and versatility was such that they were retained by three successive script editors – Terrance Dicks, Robert Holmes and Anthony Read – to enrich *Doctor Who* from 1971 to 1979.

Their partnership had unorthodox roots. Martin met Baker in a pub in Clifton, Bristol, in 1968. Martin subsequently popped into the late night shop run by Baker to buy his favourite brand of French cigarettes and the two got talking about trying to write a film script together. Martin already had a successful career as an advertising copyriter (his best known slogans included "The Money-Making Society" for the local Bristol & West) but Baker was a complete novice: "I didn't think I'd had the education to be a writer," he admits.



Dave Martin, left, with his writing partner Bob Baker, and their most famous creation, K9.

By the early 1970s Baker and Martin were selling scripts to such fondly remembered series as *Z Cars*, *Public Eye* and *Arthur of the Britons*. Their first *Doctor Who* commission, for the Jon Pertwee story *The Claws of Axos* (1971), came about entirely by accident. "A script arrived on my desk and it seemed to be about national servicemen," recalls Terrance Dicks. "I read through it, but after a while I realised that neither the Doctor nor any science-fiction element appeared. It turned out that the script was a pilot for a sitcom that had been sent to me in error. But I liked the writing and thought it was very funny so I asked them to come in and see me."

Dicks remembers Dave Martin as the "tall, lugubrious" half of a partnership he dubbed "The Bristol Boys". Dicks and his producer Barry Letts commissioned Baker and Martin to write three stories for Jon Pertwee's Doctor. "Barry and I used to say that reading one of their scripts was what it must have been like to take LSD," says

Audio producer **Nicholas Briggs** reveals the latest Big Finish news...

JUPITER MOON!

In the latest audio adventure to be recorded, Sylvester McCoy's Doctor finds himself on one of the moons of Jupiter, face-to-face with some great star guests, in *Valhalla* by Marc Platt (writer of one of Big Finish's most popular Cyber adventures, *Spare Parts*, and the television story *Ghost Light*). Philip Jackson [below], best known as Inspector Japp in the *Poirot* series, features as Laxton, the man who thinks he's in charge of an Earth colony.

"This story is set after the Seventh Doctor has parted company with Ace and Hex," explains Big Finish executive producer Nick Briggs, "so the Doctor is feeling rather lost. Sylvester spoke to us about exploring the Doctor's loneliness and his need for companionship, and Marc's rather beautiful script hits the nail on the head."

But how can the Doctor be lonely when *Green Wing*'s Michelle Gomez is at his side? [right] She plays Jevvan, who teams up with the Doctor when her colony is infiltrated by a ghastly, insectoid threat. Lurking throughout is the mysterious Our Mother character, played by screen legend Susannah York.

"Since Sylvester is currently starring alongside international movie star Sir Ian McKellen in the RSC's *King Lear*, we thought it only fitting to lure him back to *Doctor Who* with some more star names," jokes Nick. "And for anyone worrying that we might have left Ace and Hex behind, rest assured that they will be back. Sophie Aldred and Phil Olivier are

Dicks, laughing. "They had great stories and lovely dialogue but their ideas got wilder and wilder and after a while your head would start to spin. With time they learned what they could actually achieve in a television studio and we had a lot of fun. They were very enjoyable to work with."

By this time Baker and Martin, and their respective wives, were firm friends who would enjoy yachting holidays together. As Baker and Martin's reputation spread within the industry they tackled a diverse range of subjects. "We did a lot of *Doctor Whos*, but we were probably proudest of some of the other things we wrote," says Baker. "Our favourites included *Thick as Thieves*, a thriller set in Bristol starring Leonard Rossiter. That won the Royal Television Society Award for Best Original Drama. Our other favourite was a children's serial called *King of the Castle*. I called it 'Kafka for kids'. It was nominated for a BAFTA but we lost to *Ivor the Engine*!"

In the mid-1970s *Doctor Who* script editor Robert Holmes commissioned them to write *The Sontaran Experiment*, *The Hand of Fear* and *The Invisible Enemy*, the last of which saw the Doctor joined on his travels by the mobile computer K9. "I remember we'd had a liquid lunch and we went back to our office, which was in a barn," says Baker. "We were talking over some ideas when Dave said, 'Why don't we give him a dog?' And that's how it started. We had no idea it would prove to be so popular."

> "Dave and Bob had great stories – which got ever wilder!" Terrance Dicks

Towards the end of the decade Baker and Martin wrote *Underworld* and *The Armageddon Factor* (1979) for script editor Anthony Read. "I made them an essential part of my team of writers and I never regretted it for a moment," says Read. "*Underworld* and *The Armageddon Factor* were two of the most difficult and testing projects I could have commissioned, but Bob and Dave delivered the goods, as always, like the true professionals they were. And of course we all had great fun with their inspired creation, K9, whose only problem (apart from stairs, of course) was that he was *too* good – we had to dispose of him in the end because he was in danger of making the Doctor redundant by providing an instant answer to any problem!"

Shortly after *The Armageddon Factor* Bob Baker and Dave Martin parted company, Baker to enter the production side of television and Martin to pursue his long-held ambition to write novels. The two remained friends, however, always taking a keen interest in the other's projects. "He phoned me three days before he died," says Baker. "He knew he was terminally ill but he thought he had two or three months left. I said I'd come to see him the following week, but of course I was too late. It was a shock when he went so quickly."

Terrance Dicks and Anthony Read share Bob Baker's sadness at Dave Martin's passing. "I have only warm memories of him," says Read. "He was one of the good guys."

MARCUS HEARN

---

such a great team, we're certainly not looking to lose them!"

Valhalla's cover artwork, by Barry Piggott, has now been finalised, along with the cover for the first of this year's September releases, *Son of the Dragon*, by **DWM**'s Stuart Manning.

In other Big Finish news, there's been a schedule alteration for the second release this September. Celebrating the 100th *Doctor Who* audio adventure, a double-CD release entitled simply *100* will feature four one-part stories by some of the company's best-loved authors, with each story somehow reflecting the concept of the number 100.

"We've been planning the shape of our anniversary release for some time," explains Nick, "because we wanted something that was quintessentially Big Finish and clearly a special celebration. *Circular Time* worked so well earlier this year that we were keen to revisit the four-story format. Not everything is finalised yet, but there will be more news soon."

Stephen Baxter's *Earthstorm* has now been moved to a later date.

Other stories going into production in the next few weeks are *Frozen Time* by Nick Briggs (featuring the Seventh Doctor) and *The Wishing Beast* by Paul Magrs (featuring the Sixth Doctor and Mel).

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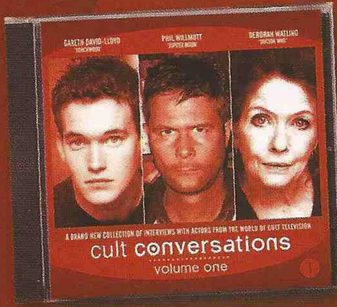

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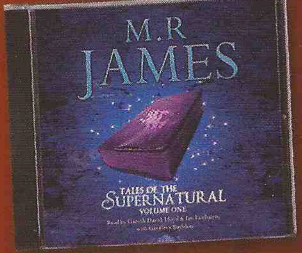

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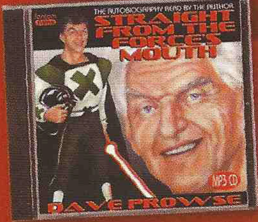

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AD BY LUKE SPILLANE

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

MAY

THURSDAY 3

Book Doctor Who: The Visual Dictionary *Dorling Kindersly £12.99*

Book Doctor Who: Void Vision Activity Guide *Penguin £3.99*

Book Doctor Who: Time Lord in Training *Penguin £3.99*

Book Doctor Who: Mini Sticker Book *Penguin £4.99*

Book Doctor Who: Glow in the Dark Monsters Sticker Guide *Penguin £3.99*

Book Doctor Who: Funfax *Dorling Kindersly £5.99*

THURSDAY 10

Mag Doctor Who Adventures #29 *BBC Magazines £1.99*

MONDAY 21

DVD Doctor Who: Smith and Jones/The Shakespeare Code/Gridlock by Russell T Davies and Gareth Roberts [Tenth Doctor and Martha] *2|entertain £15.99*

THURSDAY 24

Mag Doctor Who Adventures #30 *BBC Magazines £1.99*

MONDAY 28

DVD Doctor Who: Robot by Terrance Dicks [Fourth Doctor, Sarah Jane, Harry and the Brigadier] *2|entertain £19.99*

THURSDAY 31

DWM Issue 383 *Panini £3.99*

ALSO THIS MONTH

CD Doctor Who: Exotron [Fifth Doctor and Peri] *Big Finish £14.99*

CD Doctor Who: Phobos by Eddie Robson [Eighth Doctor and Lucie] *Big Finish £10.99*

All release dates are subject to change, and all prices are RRP.

BBC Audiobooks confirms new CDs for autumn 2007...

NEW AUDIOBOOKS

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DOCTOR • WHO
...AT THE BBC
The Tenth Doctor
PRESENTED BY ELISABETH SLADEN
2 x CD

BBC Audiobooks' Michael Stevens has confirmed to **DWM** the narrators for the three July *Doctor Who* abridged novel readings. Adjoa Andoh (Francine Jones) will be reading Martin Day's *Wooden Heart*, Reggie Yates (Leo Jones) will be reading Stephen Cole's *Sting of the Zygons*, and none other than Freema Agyeman (Martha Jones) will be reading Jacqueline Rayner's *The Last Dodo*.

July will also see the single CD and download release of the radio adaptation of Toby Hadoke's one-man play *Moths Ate My Doctor Who Scarf*.

"Toby himself is adapting his one-man show for BBC7, and he tells me it's going to be 'very, very different'..." hints Michael. "Meanwhile, now seems a good time to announce the first wave of what I hope will be an ongoing range of unabridged classic *Doctor Who* novelisations, read by some well-known *Doctor Who* names. The three titles in our *Travels in Time & Space* tin [*Doctor Who and the Daleks, Doctor Who and the Crusaders* and *Doctor Who and the Zarbi*] were very well received, and we're now going to expand the range with two releases every two months..."

Michael tells **DWM** that each title will be on four CDs, priced £17.99. September sees the arrival of *Doctor Who and the Cave Monsters* (based on the TV story *Doctor Who and the Silurians*) read by Caroline John (companion Liz Shaw), and *Doctor Who and the Doomsday Weapon* (based on the TV story *Colony in Space*) read by Geoffrey Beevers (Caroline's huband, and the Master in 1981's *The Keeper of Traken*). Both books were written by Malcolm Hulke, and as with the earlier releases, the recordings will feature additional music and sound effects from Simon Power. Two further titles will be released in November, and another two in January 2008, with more to come later next year.

Elisabeth Sladen again visited BBC Audiobooks on 3 April to present *Doctor Who at the BBC: The Tenth Doctor*, which will be released in September 2007.

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AND THE DOOMSDAY WEAPON
MALCOLM HULKE
READ BY GEOFFREY BEEVERS
4 x CD
BBC AUDIO
DOCTOR WHO
AND THE CAVE MONSTERS
MALCOLM HULKE
READ BY CAROLINE JOHN
4 x CD

BEYOND THE TARDIS

POLICE PUBLIC CALL

DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT'S THEORY

David Tennant is making full use of the *Doctor Who* shooting hiatus, co-starring as astrophysicist Sir Arthur Eddington opposite Andy Serkis in drama *Einstein and Eddington* for the BBC and HBO Films; and playing driving instructor Chris in **Jessica Hynes**' BBC One comedy drama *Learners*. Hynes plays Bev, married to **Shaun Dingwall**'s Ian, who develops a crush on Chris. On 26 March **Catherine Tate** interviewed him for Radio 4's *Chain Reaction* for broadcast later in the year. The duo also joined forces for a sketch for *Comic Relief: The Big One* [below left] on 16 March. Tennant supported World Water Day on 22 March as an ambassador for charity Love One, and guest starred on both *Dead Ringers* [right] and *The Graham Norton Show* on BBC Two on 29 March.

FREEMA FREEBIES

The Mail on Sunday (25 March) reported **Freema Agyeman** generously funded the decoration of her former Finsbury Park neighbour, 72-year-old Maureen O'Connor's bedroom and a three-month trip for her diabetic mother to Turkey. **John Barrowman** was a panellist on BBC One's *Making Your Mind Up* on 17 March, guested on *The Charlotte Church Show* on 30 March and featured in *Blue Peter*'s *Any Dream Will Do* segment on 4 April.

BELLE PIPER

Billie Piper will play London call girl Belle de Jour in an ITV2 eight-part adaptation of the diary-style book, commissioned after Channel 4 turned it down. Billie featured in ITV3's *Behind the Scenes of Jane Austen* tying in with her *Mansfield Park* role. **Christopher Eccleston** plays the Rider in *The Dark is Rising* movie, engaging the teen hero of the film in battle.

STATE OF INDEPENDENTS

Matthew Graham and Ashley Pharoah are developing BBC One archaeology drama *Bonekickers* and ITV1 legal drama *Eternal Law* through their company Monastic Productions. *Life on Mars* brought them two gongs at the Broadcasting Press Guild Awards on 23 March, for drama series and writing and a sequel set in 1981 titled *Ashes to Ashes* has been confirmed. Interviewed by industry newspaper *Broadcast* (30 March), **Russell T Davies** revealed he has at least 10 programme ideas he would like to make post-*Doctor Who*. He praised ITV's *Primeval*, but bemoaned its lack of ethnic casting.

THREE DOCTORS UPDATE

Expect **Peter Davison** back on ITV1 mid May as Dangerous Davies for Series Four of *The Last Detective*. Guest stars include **Norman Pace** (*Survival*) and **Jeff Rawle** (*Frontios*). **Louise Jameson** joins **Colin Baker** for Alan Ayckbourn's *Bedroom Farce* on tour and, following its opening in Bromley, during May it calls on Salford, High Wycombe, Belfast and Bath. **Sylvester McCoy** is to rejoin Chris Tarrant and co for ITV1's *Tiswas Reunited*.

COMPANIONS ON TOUR

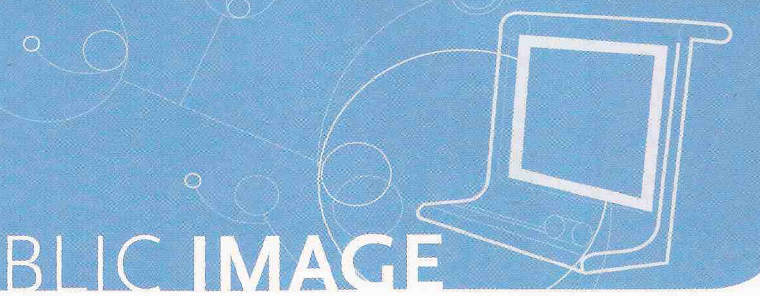
Frazer Hines completes his *Unexpected Guest* tour visiting Oxford, Cambridge, Nottingham, Carlisle, Glasgow and Leeds. **Bonnie Langford** and Sandi Toksvig take their *Short and Curly* show to Perth, Cheltenham, Wyvern, London Bloomsbury and High Wycombe in May/June.

QUICKIES

BBC One aired the **Euros Lyn**-directed *George Gently* on Easter Sunday. **Mary Tamm** was in *Diamond Geezer* (9 April). Radio 4 has commissioned **Douglas Adams**' *Dirk Gently* books for three series, commencing October. **Kevin Clarke** co-wrote the *Casualty* episode *Lost in the Rough* (7 April). **John Flanagan** and **Andrew McCulloch** wrote Episodes 3, 8 and 11 of the current series of *The Royal*, with **Michael Jayston** appearing in 11.

OBITUARY

Dave Martin, who with **Bob Baker** created K9 and scripted eight *Doctor Who* stories, sadly died at the end of March aged 72. A full tribute appears on page 7. **George Sewell**, who played George Ratcliffe in *Remembrance of the Daleks*, died on 1 April aged 82. **Gareth Hunt**, who played Arak in *Planet of the Spiders* (3-6), died on 14 March aged 65. **John Gill**, who was Mr Oak in *Fury from the Deep* (2-5) died on 29 March aged 94. **Keith Anderson**, who played Robespierre in *The Reign of Terror* (4-6), died in February. **Elaine Ives-Cameron**, who was Martha in *The Stones of Blood* (1-2) and Ms Lavish in Big Finish's *The Stones of Venice*, has also recently passed away. **Peter Brayham**, who was the stunt co-ordinator on *The Christmas Invasion*, *New Earth* and *School Reunion*, died on 7 December 2006 aged 69. Extra **Frank Seton**, a Sea Devil in *The Sea Devils* (5-6), a miner in *The Green Death* (1-2) and a scientist in *The Time Warrior* (1-2), died on 28 February aged 88.



PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW THE LATEST EPISODES HAVE BEEN FARING IN THE TV RATINGS WAR AND IN THE DVD CHARTS...

Regular readers of *Public Image* will be well aware that TV audiences just ain't as big as they used to be. 25 years ago, the likes of *To the Manor Born*, *This is Your Life*, and *Last of the Summer Wine* (whatever happened to *that*?) could regularly attract 17 or 18 million viewers. The UK's top soap opera, *Coronation Street*, was capable of pulling in 19 or 20 million viewers per episode. And, yes, good old *Doctor Who*, with new Doctor Peter Davison, was also going strong with a very respectable 9 or 10 million.

Things are rather different now. Occasional 'events' such as England World Cup matches, or the last ever *Vicar of Dibley* (an astonishing 13.1 million viewers this New Year's Day just gone), are among the few programmes to get remotely close to the figures of yesteryear. *Coronation Street*, still the most popular regular show on British television, last year averaged just over 10 million viewers.

But never mind the drop from a quarter of a century ago, the decline in audiences is noticeable even in the last 12 months! Last year's highest-rated drama series, ITV1's *Wild At Heart*, averaged 9.7 million viewers in early 2006, but in 2007 it has dropped to 7.9 million. *Dancing on Ice*, ITV1's celebrity ice-skating show, averaged 9.1 million in 2006, but lost over a million of those viewers this spring. The BBC's top hits have also been affected, with soap opera *EastEnders* averaging 10.7 million in the first three months of 2006, but only 9.5 million in the same period in 2007. Saturday night mainstay *Casualty* is down from 8 million in January-March 2006, to 6.9 million over the first three months of 2007. Even *Life on Mars*, undoubtedly one of BBC One's smash hits of 2006, has declined from an average of 6.8 million last year, to 6.2 million for Series Two.

So where are all the missing viewers? Are they mad, in a coma, or back in time? Sadly, it looks like it's the last of these. With hundreds of channels to choose from in 2007, the days of any individual programme getting 10 million viewers or more – even those soap juggernauts *EastEnders* and *Corrie* – may soon be in the past forever. In the meantime, what does this mean for the likes of *Doctor Who*? Well...

LAUNCHING THE LATEST SERIES ON SATURDAY 31 March, *Smith and Jones* attracted a colossal figure, by 2007 standards, of 8.71 million viewers. Last year's opener, *New Earth*, recorded an audience of 8.62 million, so for *Doctor Who* to not only match, but slightly improve on this figure, sees the show confidently bucking the overall downward trend. This made *Doctor Who* by far the most watched programme of the night, comfortably beating ITV1's screening of *Harry Potter and the Chamber of Secrets* (strangely, the same movie scheduled last year against *New Earth*), which this time held an audience of 4.86 million. BBC One's search for a star to play Joseph, *Any Dream Will Do*, benefited from *Doctor Who*'s inherited audience, launching with a solid 6.85 million to give it second place for the night.

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My Family
MORE FUN AND GAMES IN THE HARPER HOUSE

Overall, *Doctor Who* was the ninth-most-watched programme of the week, trailing only the five instalments of *Coronation Street*, and three out of the four *EastEnders* episodes. As predicted by this column three months ago, this is a new record for *Doctor Who*; *Smith and Jones* is the fourth consecutive episode to make the week's Top Ten programmes, following *Army of Ghosts* (7th), *Doomsday* (8th) and *The Runaway Bride* (10th). The only previous such hat-trick in *Doctor Who*'s 44-year history was, strangely, also for a run of David Tennant episodes, covering *The Christmas Invasion* (9th), *New Earth* (9th) and *Tooth and Claw* (10th).

While it's early days for this series, it does tend to suggest that *Doctor Who*'s popularity is a long way from waning – in fact, comparatively, it seems more popular than ever. Back in 2005, despite impressive figures for Christopher Eccleston's episodes, *Doctor Who* often trailed the likes of *Casualty* and *Emmerdale* in the weekly charts, and was rarely anywhere close to *EastEnders*. While ratings have dropped off for these shows, *Doctor Who* seems to be holding steady, to the point where it is now often to be found in the Top Ten rather than merely the Top Twenty.

At the time of going to press, final figures were yet to be confirmed for *The Shakespeare Code* and *Gridlock*, but early 'overnight' figures saw them with 6.8 million and 8.0 million respectively. These numbers, however, do not include viewers who recorded the programme to watch later, so both episodes are likely to finish with roughly half a million extra viewers when the final ratings are published. More news on these next time...

FINALLY, A QUICK ROUND-UP OF *DOCTOR WHO*'S placings in the DVD charts, and sales are as buoyant as ever. The much anticipated release of *The Invasion* made it to Number 34 – an impressive placing in November, when competition is strong in the run-up to Christmas. *The Complete Second Series* box set hit Number 13 on its release, also in November – a seven-place improvement on its predecessor. January saw the *New Beginnings* set enter at Number 25 – the second highest position for an 'archive' release, following *Genesis of the Daleks*' Number 24 placing last year. Finally, *The Runaway Bride* made a strong showing at Number 12 in April.

COMING IN **DWM** 383

SCHOOL REPORTS!

DWM finds out why the Doctor has become one of us in *Human Nature*...

FEEL THE HEAT

Next we're off to the *SS Pentallian*, to give you 42 facts about *42*!

RE: EVOLUTION

James Strong concludes his *Director's Diary* as the Daleks begin to evolve...

YOUNG AT HEART

DWM spends a day with **Mark Gatiss**, as he prepares to turn back time as Professor Lazarus...

SNEAK PREVIEWS

Exclusive previews of *Blink*, *Utopia*, *The Sound of Drums* and *Last of the Time Lords* – plus photos from these exciting new adventures!

BLINK

Writer **Steven Moffat** tells us about his new episode in *Script Doctors*...

PLUS

Part Three of the new comic strip *The Woman Who Sold the World*; a preview of the *Timelash* DVD; plus more from Russell T Davies in *Production Notes*, and all the latest news, views and reviews from the worlds of *Doctor Who*. Don't you dare miss it!

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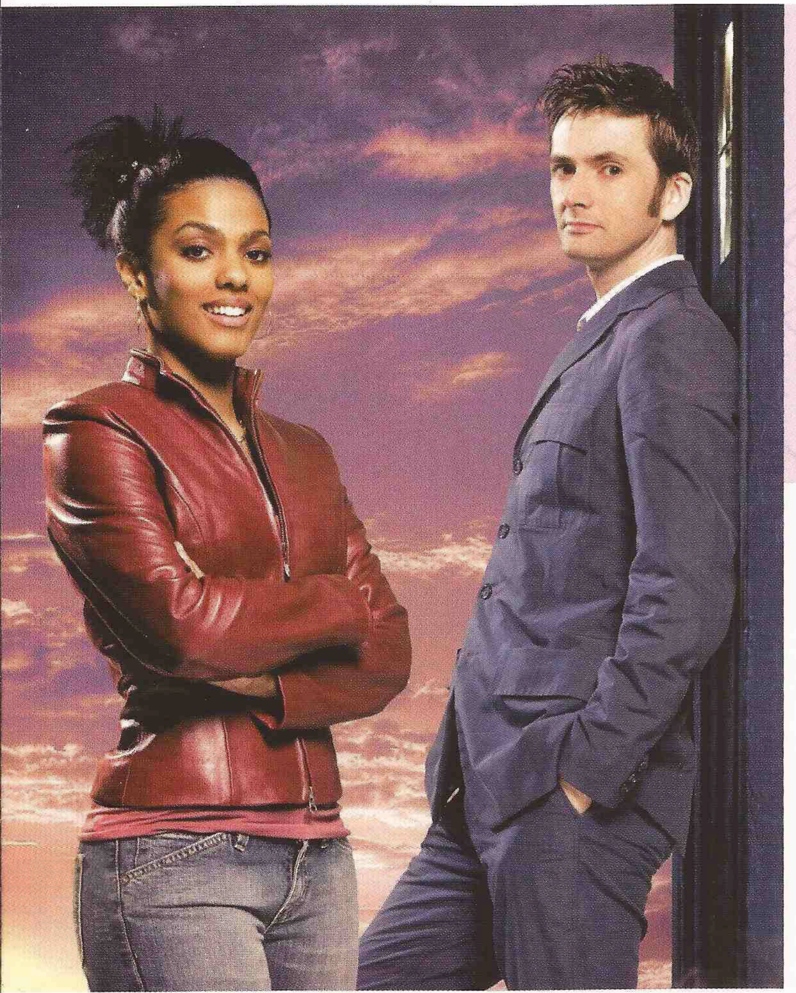


LETTER OF THE MONTH

I was reading **DWM** 381 and wondering about the old Doctors. I'm 11 and recently swapped *Doctor Who Adventures* for **DWM**. This is because I'm getting older and realise I need to move on! I've watched since Series Two but feel an untrue *Doctor Who* fan because there is so much I still don't know. But I absolutely love *Doctor Who*! Thank you to Laurence Routledge [*DWMail* 381] who has made me think about trying out the old Doctors. I will collect Series Three on DVD, like I've done with Series Two. Then I'm going to try out the old Doctors on DVD and compare them. The problem is the old DVDs are more expensive than the new ones, but is it worth the experience?

JAMIE CARTWRIGHT E-MAIL

Welcome aboard, Jamie! And the answer, naturally, is yes, yes and yes again! So to help you out we've invented 'Letter of the Month', and from now on we'll dole out prizes each issue as we see fit. Some classic Doctor Who DVDs courtesy of the good folks at 2 | entertain will be winging their way to you very soon. Oh, you're in for a treat...

Run! Deluge! Aaaiiiieee! Ahem. Yes, it's that time of year when our postbag is bulging with your thoughts on the new series. So enough nonsense, here goes...

OHHH MISS JONES...

It's become almost a cliché now to pen letters and e-mails praising the latest series, but they've gone and done it again, and now I'm reaching for the thesaurus for yet more superlatives to cover the show with. Rhinos on the moon! Pensioners sucking blood through a straw! Rain going up instead of down! Radiation getting caught in Converse trainers! If there is another show as full to the brim with imaginative ideas as *Doctor Who* is, or, more specifically as *Smith and Jones* was, then I'd like to see it!

David Tennant was electrifying as always, and Freema Agyeman made a truly explosive début as Martha Jones. If she hits only half of the notes her performance attained tonight throughout the rest of Series Three, I think that we will all still be able to count ourselves as damn privileged indeed to have her on board. As a leather jacket-clad man once said, she was fantastic, absolutely fantastic.

Ah, *Doctor Who*: Saturday nights have been severely lacking without you...

NICK MELLISH EMAIL

Just watched *Smith and Jones* for about the fourth time this weekend and have got to say it was amazing. I was pretty lukewarm about the last series and I thought *New Earth* was a dull story to start a series with, but this had me chewing my arm off with suspense and action and sheer delight. Freema is brilliant, and Sir David of Tennant was superbly bonkers but quite grim as well, which is far better than relentless wackiness. The rhino things were great too. Can't flippin' wait to find out more about Mr Saxon. Love the magazine, love the show. I am happy.

SIMON SMITH EMAIL

> "Ah, *Doctor Who*: Saturday nights have been severely lacking without you. Electrifying as always..."

I've just finished watching the first episode of the new series – wow! I never thought anyone could beat Billie as the companion, but it might be time to admit I was wrong! It was brilliant – I don't know how else to put it! What topped it off was the Doctor appearing at the end wearing his brown suit! I mean, what was he thinking... *blue?!*

CATHERINE LAWRENCE
CHESTERFIELD

Wow! *Smith and Jones* was fantastic! I thought both David Tennant and Freema Agyeman were superb and the plot was really well thought-out. I loved the bit with the Doctor's tie – how it all fits together at the end, and also the part when the Doctor mouths 'It's bigger on the inside!' behind Martha. Thanks, *Doctor Who* team!

MARY MARTIN (15) EMAIL

I've just returned from a special morning screening of *Smith and Jones* over in Aberystwyth, and I have to say... well done BBC Wales once again! A man worried how the loss of Rose would affect the programme is worried no more – Martha is already a great successor, and it's only her first episode! Bravo, Freema!

David was, of course, as brill as ever and the Judoon were a sinister lot, made all the more so when one actually entered the theatre. Eek! Anyway, congrats to all of those involved in making this event such a spectacular one. You deserve every success.

JAMES CLEVERLEY
ABERYSTWYTH

Oh, yes yes yes yes *yes!!!* What a brilliant start to the new series! Episode 1 was just fantastic, and Martha will grow to be another all-time favourite along with Jo Grant, Sarah Jane Smith and Rose Tyler. Martha's theme is lovely, the sets and storylines just get better. The only way to make the series better is to extend its running time to an hour or more for each episode, otherwise it's difficult to improve on!

DAVID CONVERY
NORTHAMPTONSHIRE

What an absolutely fantastic first episode for a companion! Great space shots, brilliant space ships and some great dialogue with neat plot twists.

But enough about *The Woman Who Sold the World*, *Smith and Jones* wasn't bad either...

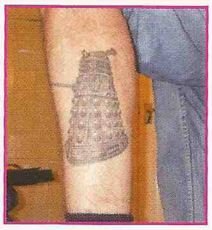
JAMES HADWEN EMAIL

Arf! And now, a trip back in time. Forsooth! Egads! Etc...

SHAKIN' ALL OVER

The Shakespeare Code was a bawdy romp with more than a touch of *Tom Jones* about it – the film, not the singer! Blank verse-spouting alien voodoo witches drowning their victims on dry land was pure Robert Holmes, as were the knowing cultural references – everything from Dylan Thomas to Ray Bradbury and the Marx Brothers. Then there's "Fifty-seven academics just punched the

We also heard from… **RUG:** "Take a look at the photo I've attached [see right]. I have been Skaro'd for life! There have been a few minor side effects, I cant stop saying exterminate! However, I think you will agree, and for that matter obey; I am the king of the Dalek empire!" Oh dear lord! Ow ow ow. Don't try this at home, kids! **PAUL CASTLE:** "Hah! So much for Sarah Jane's 'I'm from 1980' – you can see Bessie's tax disc quite clearly in the photo on p7 of **DWM** 381 – *Robot* was set before 'Feb 75'!" This almost smacks of UNIT dating, so we're backing away right now! **MICHAEL BYERS:** "Any spoiler-loving conspiracy-theorist worth his salt will be bursting at the seams to reveal that 'Mister Saxon' is an anagram of–" Oh no! We're out of space. Sorry!



air" – verily, this is new-*Who*'s slyest innuendo yet.

Is there no end to Gareth Roberts' knowing humour? "How to explain the mechanics of the infinite temporal flux?" Either: a) don't, or b) invoke *Back to the Future*. Brilliant. But it's a wonder he can walk with balls big enough to try writing new lines of actual Shakespeare!

Doesn't the camera just adore Freema Agyeman? And "I name you – Carrionite!" was David Tennant at his authoritative best. Lilith had the mad look of Miranda Richardson, and Christina Cole bears a striking resemblance to 1960s horror icon Barbara Steele. Nice fillings, by the way – do Carrionites still have NHS dentists? Wish *we* did. The benefit of an all-female culture perhaps…?

It is fitting that *The Shakespeare Code* was about the power of words – spells as verbal equations is great stuff. This primacy of words over numbers declares drama more important than (pseudo) science and technobabble – another one in the eye for the po-faced 'hard SF' Bidmead brigade!

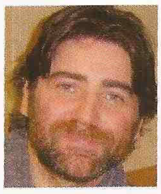
CHRIS KILBY LANARKSHIRE

Martha is *fantastic!!!* She has no boyfriend (a plus in my opinion) and has just about dug out her little niche in the series already. *The Shakespeare Code* was amazing (I can say that as a Shakespeare fan) and I am waiting eagerly for Captain Jack to breeze back into the TARDIS.

HELEN FALKNER EMAIL

I really enjoyed *The Shakespeare Code* – brilliant dialogue and storyline, but I never expected anything less from Gareth. Dean Lennox Kelly as Shakespeare kept reminding me of someone though… someone who also got on stage and entertained the masses with his words last year (if Eurovision counts as entertainment) – Irish singer Brian Kennedy!

ANDREW SPOKES EMAIL



Shakespeare

Kennedy

Just sending this email a day before *The Shakespeare Code* airs on BBC One. If Gareth Roberts doesn't include a reference to the 'Dark Lady' in the episode he will kick himself.

JONATHAN BURNS EMAIL

No kicking necessary, as you'll have seen. More on Shakespeare, crabs and human/Dalek hybrids next issue. And now, some fantastic facts!

NUMBER CRUNCHING

Glad to hear that the 2007 Christmas Special and the 2008 season have now been confirmed. I wonder if the production team is aware of all the anniversaries that will be contained in those episodes? The 2008 series itself will be the 30th season, cause for celebration on its own. But it will also be the 45th year since the start of *Doctor Who*. If the 2008 series has 13 episodes and ten stories, then the second-to-last episode will be the 750th episode and the last story will be the 200th story! Let's hope the BBC gives us something extra special to celebrate all those landmarks! I'm just going to take my anorak off now…

GABRIELLE NOBLE EMAIL

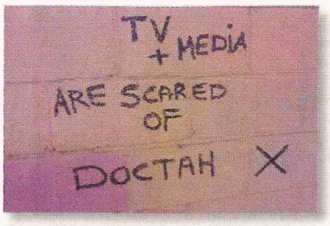
SHHHHHHHHHH!

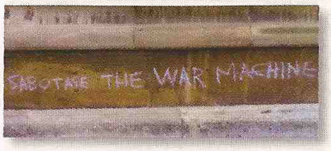
Well, a new season is upon us and I have endeavoured to avoid all spoilers for this year. I desperately love all those *ohmygod!* moments that Russell loves to throw our way and last year I had some great moments that would have been lessened marginally with foreknowledge, so I have been in *who*solation for the past few months.

It made me wonder, if I am this desperate to avoid all future knowledge, who else is? It's kind of a feat to achieve, especially in this age of high def hi-tech. Are there any other people out there who want to feel that magic thrill of the early days when you didn't even know how long the story was going to last (no, I am not *that* old – 33 and still a 7-year-old at heart) or are we all in a quick fix frame of mind? Cos it's bloody hard work I can tell you, but oh-so worth it when Cybermen burst out at you or the Doctor gets an unexpected kiss. How do other readers manage to avoid dreaded spoilers?

CRAIG WATTS BRISTOL

SPRAY OF DEATH





Dear *DWB*, here are two graffitis I recently found. The first one is from London's lovely South Bank centre, and the second is from Oxford. Now I am worried that Professor Brett and WOTAN may be about to return…

GARETH ROBERTS TV-LAND

MNEMONIC MIRTH

Loving, as I am, Freema's mnemonic for remembering the names of past Doctors [**DWM** 381] , I think there's an opportunity here to memorise even more *Who* history. Need to remind yourself of previous production teams? Hinchcliffe Tried Popular Bohemian Doctor; Bryant Masterminded Madcap Eccentric Troughton. A lesson on the more unpleasant side of fandom? Hugely Talented Performer Bonnie Derided By Many Mockers, Even Today. Advice on where to get your monthly *Who* fix? Hickman's Team Publish Brilliantly Diverting Buy, Making Magazine Essential Title. Good, eh?

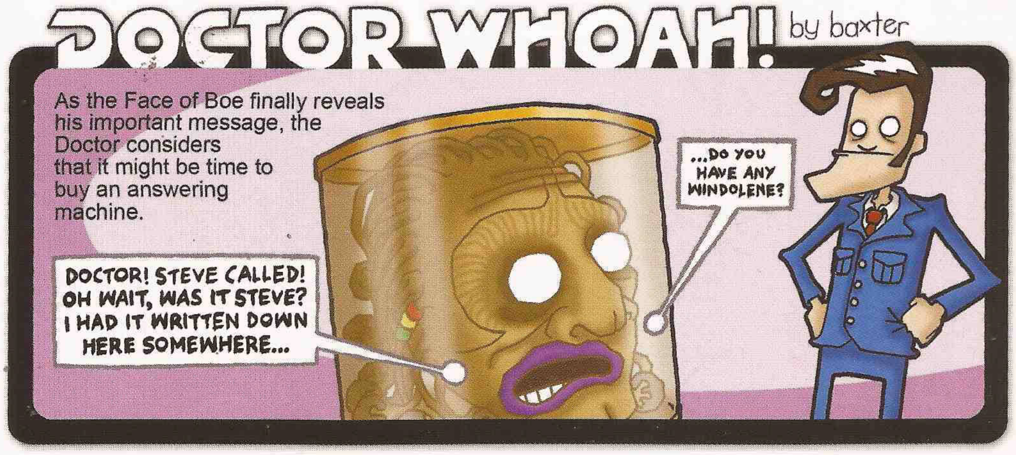
MALCOLM STEWART EMAIL

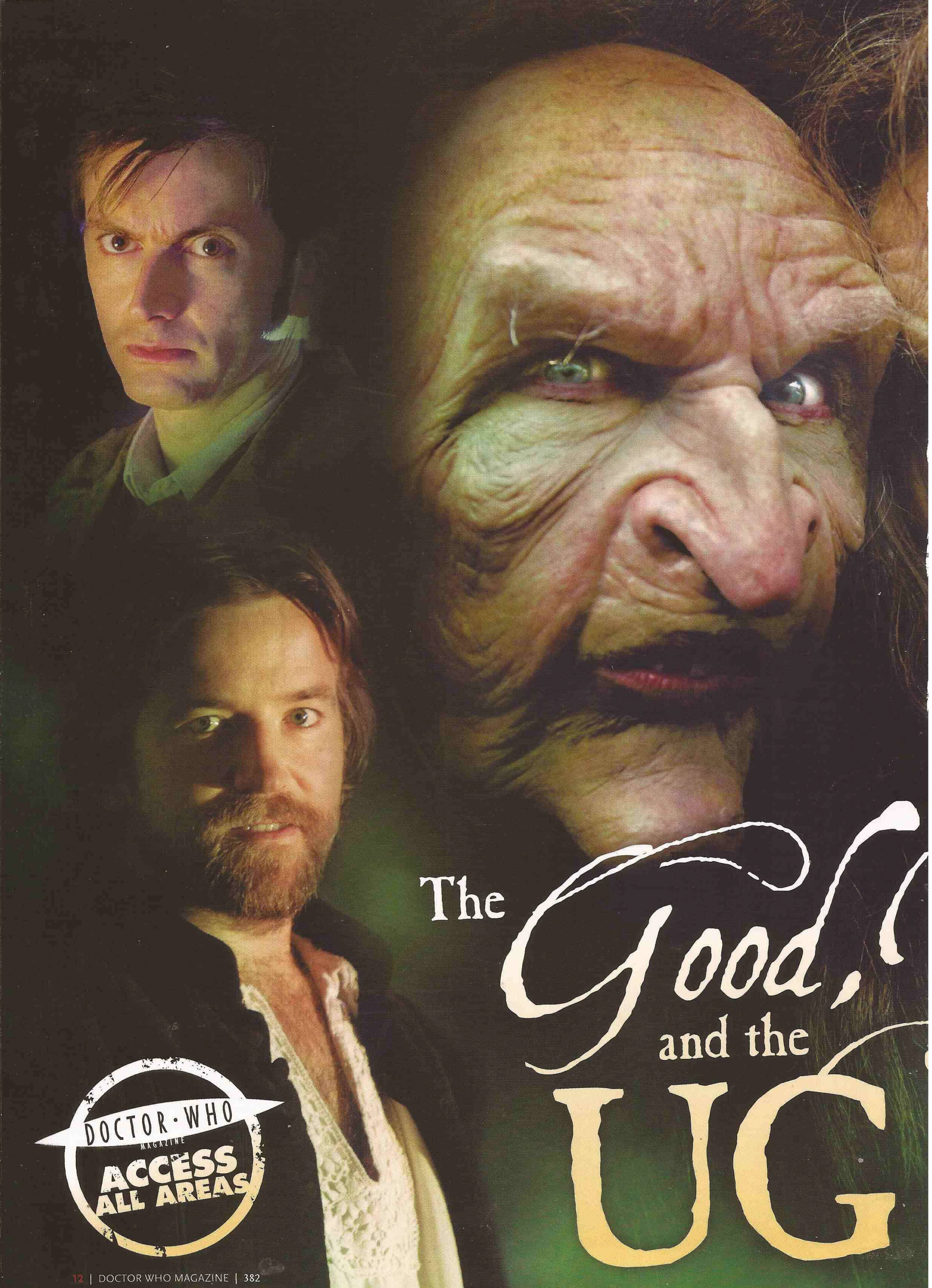
WHO-TUBE

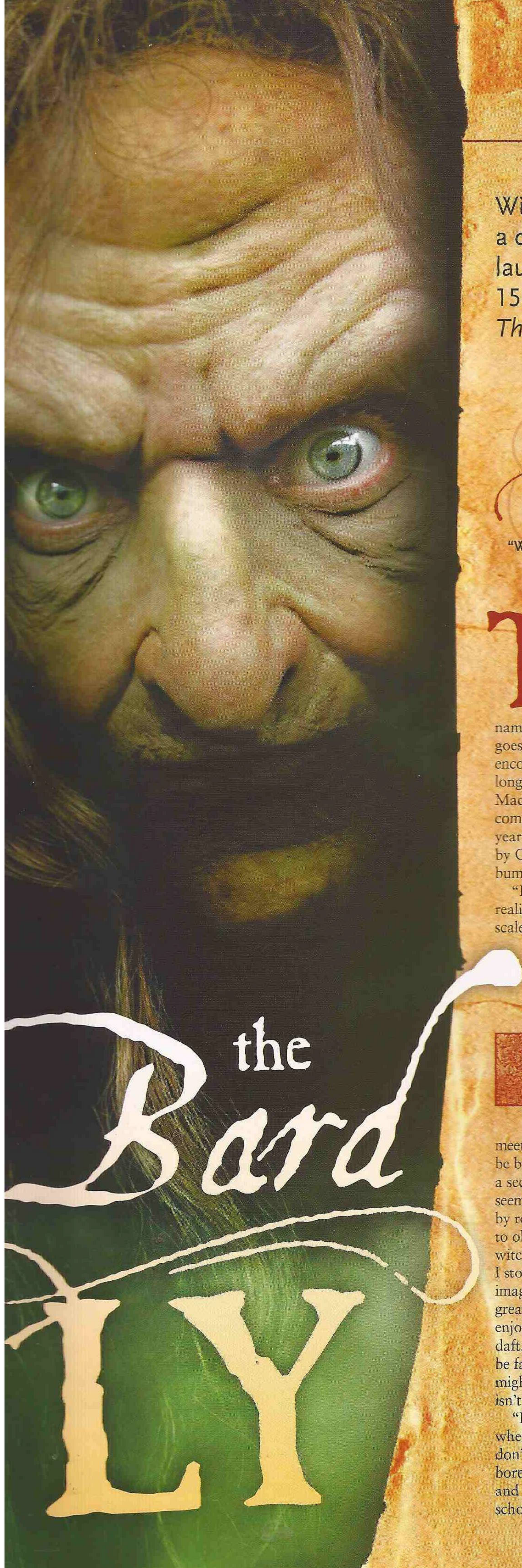
Can you please pass on my thanks and gratitude to the people who have posted videos on YouTube. There are many great fan videos that have been constructed with interesting editing and complementary music tracks. It's been like an IV drip until the new series starts. I can't wait to see what new creative things are designed and posted in future.

MICHAEL URWIN EMAIL

Obviously we here at **DWM** *cannot condone the posting of BBC copyrighted material on sites like YouTube, but we're just off to chortle at* The Parting of the Keff *again, and then watch the retro 80s-style Tenth Doctor titles for the millionth time. Byeeee…*


DOCTOR WHOAH! by baxter
As the Face of Boe finally reveals his important message, the Doctor considers that it might be time to buy an answering machine.
DOCTOR! STEVE CALLED! OH WAIT, WAS IT STEVE? I HAD IT WRITTEN DOWN HERE SOMEWHERE…
…DO YOU HAVE ANY WINDOLENE?





The Good, the Bard and the UGLY

With a hey nonny nonny (and a dictaphone) **Benjamin Cook** launches himself back to 1599, determined to unravel *The Shakespeare Code*...

Act 1:
THE SCRIPT

> **"Why then tonight let us assay our plot."**
> *All's Well That Ends Well*,
> Act III, Scene 7

The Doctor is no stranger to famous figures from history. Marco Polo, Emperor Nero, Richard the Lionheart, HG Wells, Albert Einstein – the list goes on. In fact, he's a habitual namedropper, so the list probably goes on and on and *on*. He definitely encountered Charles Dickens not so long ago, and both Queen Victoria and Madame de Pompadour last series. How come, then, it's taken so long – and this year's *The Shakespeare Code*, scripted by Gareth Roberts – for the Doc to bump into the Bard?

"I suppose it took me a while to realise that we could achieve it on this scale," says the Master of the Revels, Russell T Davies. "Dickens and Queen Victoria were quite contained, mostly set in Sneed's and Torchwood House, but the interesting things in life stone dead. But we weren't setting out to educate anybody, except perhaps to make the point that Shakespeare's theatre was a big, popular, non-posh mass entertainment. I hate the false divide between 'high' and 'low' culture. It's silly."

Russell's brief to Gareth included a monster that should match Shakespeare in some way ("We wondered about either fairies or witches," says Russell, "but not for long – be fair, who's going to win that fight?!") and the famous Globe Theatre, which opened on the south bank of the Thames, in an area now known as Bankside, in the summer of 1599. The Globe was the principal playhouse of the Lord Chamberlain's Men, the company that Shakespeare worked for as an actor and playwright. A modern reconstruction – named 'Shakespeare's Globe Theatre' – opened in 1997.

"Specifying the Globe was a bit brave of me," Russell considers, "since we hadn't even approached them at that stage. But Gareth really swung the whole story, with his typical offhand genius. We had our first story meeting in Brighton, and I was musing on about meeting William Shakespeare had to be big and sprawling. I wondered, for a second, whether Shakespeare might seem boring to a young audience, just by repute, but once I handed that over to old Roberts, and he's got a diabolical witch murder in the very first scene, I stopped worrying! Besides, I don't imagine many kids were saying, 'Oh great, Queen Victoria,' but I bet they enjoyed that werewolf. Kids aren't daft. There are some out there who'll be fascinated by Shakespeare now, and might look him up, and read him – and isn't that brilliant?"

> "Gareth mentioned in passing the legend of the lost play..."

"I always loved the historical stories when I was a kid," says Gareth. "I don't think history bothers kids at all; boredom bothers children, and history and boredom still go together, sadly, in schools. Formal education can kill all the power of words, how this story should be connected to Shakespeare's genius itself, and Gareth just mentioned, in passing, 'Of course, there is the legend of the lost play...'" Indeed, it's possible that Shakespeare conceived *Love's Labour's Lost* – one of his earliest, most mannered, and profoundly Elizabethan comedies – as the first in a sequence of two, but this second play, *Love's Labour's Won*, mentioned in a list of his works by Francis Meres back in1598, has vanished completely from history. If indeed it ever existed at all... "And that was it! One of those great moments when you instantly feel a whole story click into place."

"It took three or four months of pretty solid work to write *The Shakespeare Code*," says Gareth. "I certainly wasn't sat there typing with ☞

one hand, with a cocktail in the other, watching *Loose Women*. First drafts are always a particular nightmare. I like to plot and plan and structure; I can't understand how some people just start with no idea where they're going. When writers say things like, 'One of my characters really surprised me,' I think that they should gently be led away to protect the public."

"Gareth had been waiting in the wings for long enough," says Russell, "and he's done such sterling work on *Doctor Who* over the years that I wanted to reward him with a big-budget blockbuster. I knew that he'd be an expert on Shakespeare – indeed, I think he's an expert on everything – but crucially I always had a sense of how witty it would be, to have the Doctor bantering with the greatest wordsmith in history, and that just seemed so Gareth. It's one of the best calls that I've ever made. I love the fact that the story is fundamentally about Shakespeare – his mind, his genius, even his grief. The historical figure is the absolute centre of the story. I honestly think that you come out of the episode knowing Shakespeare a bit better."

The Tone Meeting

"NOW, THEN," SAYS RUSSELL T DAVIES, "come with me, back in time..."

It's 24 July 2006, and he's presiding over a Tone Meeting at Cardiff's Upper Boat Studios. The first problem? Ironically, it's boats. Gareth Roberts' script has an early, external Tudor scene by a river. As production designer Edward Thomas points out, boats and barges don't come cheap.

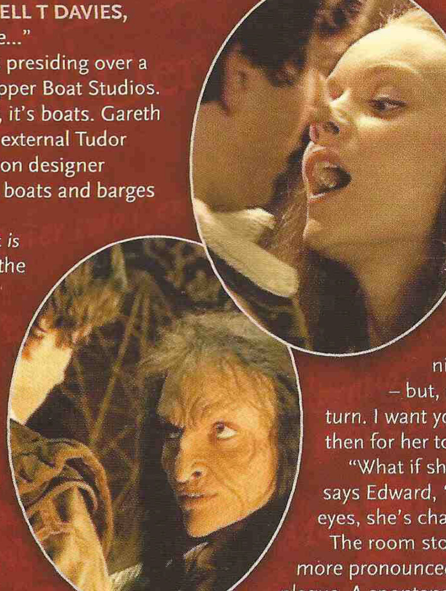
"Well," muses Russell, "it *is* night. Maybe it's the day of the great boat strike!"

"We could paint in a couple of boats tethered up," offers The Mill's Dave Houghton.

Russell thinks. "You see a picture of 1599 London, and you don't say, 'Wait a minute, there are no boats!'"

Out go the boats.

On, then, to the Crooked House, where Lilith will have her wicked way – literally – with young Wiggins. A 30-minute discussion ensues after producer Phil Collinson makes the following point: "When Lilith is aged, her face and hair will change. At the moment, we have her turning around, then back again, transformed. But if she changes with her back to us, surely the back of her head – and her hair – will change too?"



The room falls silent. Brains whirr. "Can't we have a special effects shot," says Russell, "where her head turns 360 degrees and changes?"

"How about a Red Riding Hood effect?" suggests Phil. "A hoodie!"

Right, then, Lilith is no longer in a nightdress; it's a hooded cape. "Does her hair still have to change?" asks Dave.

Russell: "Yes, because Lilith will have lovely hair, and then, as the witch, she has a blonde perm!"

Dave: "She's an Eighties witch?"

Phil suggests a reveal, "out of the shadows", but then decides that it "isn't as dramatic". Edward weighs in with the possibility of Lilith's witchy form being revealed by a flash of lightning – a nice classic-horror effect – but, as Phil says, "I want the turn. I want you to think that it's her, then for her to turn around."

"What if she kisses him as Lilith," says Edward, "then, as he opens his eyes, she's changed?"

The room stops dead. Nods become more pronounced, and spread like the plague. A spontaneous round of applause breaks out. The word 'Hooray!' springs nimbly to mind. "That scenario's happened to me many times," laughs Phil.

"It's a testament to the creative strength of this team," Russell tells **DWM**, afterwards, "that your production designer can weigh in with such a great suggestion, on top of all the work that he's already handling. Marvellous!"

JASON ARNOPP

Act 2:

SHAKESPEARE'S GLOBE THEATRE, LONDON

> **"Thus we play the fools with time; and the spirits of the wise sit in the clouds and mock us."**
> *Henry IV*, Act II, Scene 2

"Oh! My! God!" says Freema Agyeman, who plays Martha Jones, when DWM asks her for her first impressions of Shakespeare's Globe. "I walked through the doors and got goose bumps. I have no excuse," she adds, guiltily, "but I've never, ever seen anything at the Globe before, so this is the first time that I've set foot in here. It's a double whammy, really, cos I've only just started on *Doctor Who* – it's been a couple of weeks – so I'm still reeling from that, but also now we get to film at this incredible location. You need to take a moment just to stand here and take it all in. It's bringing out the wannabe thesp in me that's lurking somewhere inside!"

In Shakespeare's day, the theatres of Bankside didn't have the most salubrious location. Home to bull and bear-baiting arenas, the district opposite St Paul's Cathedral was crowded with prostitutes and petty thieves, brothels, inns, and prisons... so the *Doctor Who* crew, more used to working in present-day Cardiff, feels right at home here! It's 1 September,

and they've hotfooted it over to London Town to shoot through the night at this reconstructed, open-air Globe. Everyone is crossing their fingers that it won't rain, especially the hordes of supporting artistes in period garb and make-up that gives them an unkempt, salt-of-the-earth, slightly mucky appearance (either that, or they're all very messy eaters), who'd bear the brunt of any downpour. In Elizabethan times, these poorer theatregoers – or 'groundlings' – who couldn't afford seats paid one penny to stand in the 'pit' area before the stage, completely exposed to London's moody weather. Four centuries later, the place still gets chilly after dark. There's no central heating, because such comforts didn't exist in 1599.

"Filming here is not without its challenges," says the Doctor himself, David Tennant, who's giving **DWM** a guided tour, "but it's definitely worth it. We're privileged to get in here at all. It's tough filming in the middle of the night, but these are the only hours that the Globe isn't open. Literally, as the curtain fell on this evening's performance, we were covering up those fire exit signs, putting straw down on the floor… everyone was looking at their watches as the audience ambled out – 'Come on, come on!' And we have to be out of here by nine o'clock tomorrow morning, which is why we're doing this rather peculiar thing of filming the night scenes first, and then, as day breaks, reconfiguring and starting the day scenes just as we're beginning to wilt!"

> "We are privileged to be filming at the Globe Theatre – although shooting here is not without its challenges..."

"Monsters are circling above your heads," the third assistant director, Sarah Davies, informs the groundling extras, "so you're looking up, you're freaking out…"

"Screaming monsters above you!" cries Phil. "It's absolute bedlam!"

But the director, Charles Palmer, is freaking out of this own accord. He can smell gas! One of the torches on the stage might be leaking. This is bad. "Tell me when you're happy that it's safe, please," he instructs the twisted firestarters from Any Effects.

"Call me old-fashioned," pipes up Charles' first assistant, Gareth Williams, "but if we can smell gas, why aren't we switching the bloody flame off?"

▼ *Opposite top: Dean Lennox Kelly, Freema Agyeman and David Tennant battle fatigue on stage at The Globe.*

▲ *Top: Shakespeare gets fresh with Martha. Above: Kempe (David Westhead)*

▶ *Right: Scary Mother Doomfinger.*

A little while later, the extras are screaming, panicking, and running for the nearest exit. Thankfully, it's all in the script, since the torch has been fixed, and Charles is satisfied that the Globe isn't about to burn down. Again. "You're asking for trouble, though," says Dave Houghton, rubbing his chin so hard that its in danger of falling off, "slamming the door in people's faces as they run towards it."

But that's what the script demands. "Those doors need to slam," insists Phil, "preferably at the same time."

"Christ, how hard can it be?" howls Charles, after three failed takes, in which the doors don't shut in unison, an extra gets her skirt caught, and Phil's arm is in shot.

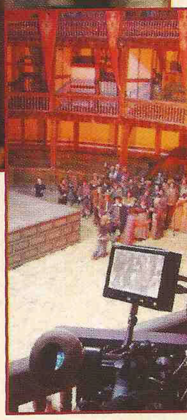
"If it doesn't work this time," Dave suggests, "we could do one shot of the extras running up to the threshold of the door, and another of the doors slamming shut, and then digitally combine the two shots…?"

Charles says something rather upsetting, and Dave sinks back into his chair.

"It could be worse," smiles Freema. "Imagine if it was chucking it down."

David pulls a face. "Actually, Freema," he says, rubbing the back of his neck, "light showers *are* predicted…"

Founded by the pioneering American actor and director Sam Wanamaker (father of Zoë, who played 'last human' Cassandra in *The End of the World* and *New Earth*), Shakespeare's Globe is just 200 yards from the site of the original Elizabethan model, and is as faithful a reproduction as possible, with its apron stage, galleries,



☞ and open arena. "It's a beautiful place," says Gareth Roberts, "and seeing plays performed there in their original context is really fun; a lot of Shakespeare's stagecraft comes through, when it doesn't in more modern theatres. I wasn't consciously trying to communicate my love of the place, but I guess it seeps through."

Evidence indicates that the Globe was a three-storey, 100-foot wide amphitheatre, with a half-timbered thatched-roof crown (the reconstructed Globe is the first thatched-roof building permitted in London since the Great Fire in 1666), and a capacity of 3,000 spectators. Many experts believe that the Globe had 20 sides, rather than the standard 14 for new theatres at the time, though Gareth observes, rightly, that "nobody knows for sure how many sides there were in the original."

However, historical accuracy rarely takes precedent over creating a better picture. "Performances in the Globe were held in daytime," says Russell, "so our lighting team was planning to blast the theatre with light. Now, with the best will in the world, that could have resulted in a flat, blank picture, and Phil, Julie [Gardner, executive producer], Ed and I all thought that the place would look wonderful at night, all glowing and rich. We'd be mad to throw that chance away. In the Tone Meeting, I promised to add a line explaining that rare night-time performances had been allowed for one week only by some royal decree... and then I thought, 'Nah, to hell with that!' We're here to create a big, colourful, lively *Doctor Who* adventure, not a spit-accurate BBC Four-type representation."

Initially, the production team wasn't at all confident that the Globe would allow them to film here at all. "I knew that their schedule was tight," explains Patrick Schweitzer, the production manager, "as there's just so much going on, with their performances and various tours throughout the day. However, as our scenes were set at night, there was far more scope. We managed to set-dress the building for our purposes every night before filming, and take it all down again the next morning. We did this for three consecutive nights. We had some slight budgetary concerns about how much this was all costing, but I think the end results made it worthwhile."

Frighteningly, about five days before filming was due to start, the location fell through, temporarily, due to various contractual wrangles. "They decided not to tell me," says Gareth, "in case I died... which was thoughtful!"

"Oh, that was a happy day," deadpans Russell. "I had to take the script home and consider, overnight, how to relocate it to, erm, Lady Margaret's country manor, which would have been so sad, what with the shape of the Globe itself woven into the story. But it could have been done, and some South Wales mansion would have stood in. Anything can be rewritten. You should never be scared of that."

It's becoming light already, so the crew prepares to film the episode's final scene: Shakespeare's seduction of Martha, rudely interrupted by the arrival of Queen Elizabeth. "I'll sit in for Freema on the camera rehearsal," says Mr Steffan Morris, the second assistant director.

"Shakespeare is a fool if he goes for that," laughs Dean Lennox Kelly, who's playing the Bard. In between takes, he and Freema lounge on the stage, chatting about R&B music and fellow thesp Alan Cumming ("Dean can talk about *anything*," she tells **DWM**).

Suddenly, David appears from behind the scenery, wearing a ruff and a rabbit mask, like the psychotic bunny from *Donnie Darko*! "Too much?" he asks.

"Far too much!" shrieks Freema. "That's not a good look, David."

Pity poor Angela Pleasance, then – the respected star of stage and screen making a cameo as Elizabeth I, waiting patiently for her cue. "I'm in agony," she says, matter-of-factly. "I can't wait to take off this costume. I think I'm going to keel over in a minute. Could I have a glass of boiling water, please?"

On stage, Dean is whispering naughtily into Freema's ear. "Do I make you nervous, sat here next to you?"

"I trust you," she beams. "Keep your

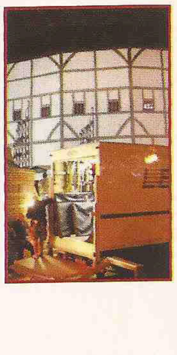
> "The BBC decided not to tell me when a location nearly fell through – in case I died. Which was nice of them..."

▲ *Top: Lilith (Christina Cole) weaves her spell.*

▲ *Above: Cleverly creating a full house at the Globe.*

▶ *Right: The Doctor and Martha do a runner from their sworn enemy – Queen Elizabeth the First!*

▼ *Below: Watch out Globe – BBC Wales are in town...*



friends close, and your enemies closer. Isn't that what they say?"

"That's the one."

"Dean used to be a stand-up comic," David explains, "and it shows. He's very funny, very quick, very witty, and he's nailed that slightly rock star take on Shakespeare. It's clever casting, cos it's not how a lot of people think of Shakespeare; you look at the young bucks of the RSC, I suppose, don't you? But Dean confounds your expectations."

Unusually for a major guest star, Dean had to audition. "The fantastic thing is, you have an idea, before the auditions, of how a scene is going to play," says Andy Pryor, the casting director, "but then an actor will come in and do something with it, turn it on its head, and fascinate you with what they do – make it come alive. That's what the audition process is about, really. Shakespeare was an ordinary guy, with ordinary, passionate desires, and we wanted to make him a real, identifiable, earthy person. Dean is charming, a bit sexy, bright, and responsive – and we wanted to make Shakespeare like that."

"Dean is a lovely man," Russell agrees. "I've met him before, cos his brother, Craig, was Vince in *Queer as Folk*. He's forever talking about 'our Dean', and Dean was more than happy to audition. The script had crystallised Shakespeare as the rock star of his day, and a bit of an indie one at that. Dean seemed obvious, but we still wanted to try it out, rather than just offer him the part. Let's be honest, it's an unusual call. Three lines in – specifically when Dean said that lascivious 'Hey nonny nonny' – we knew that it'd work..."

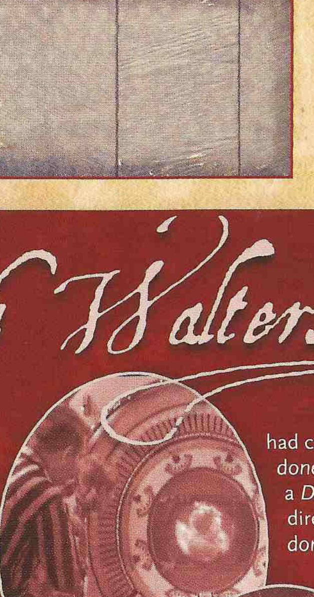
Act 3: LET'S ALL MAKE BELIEVE

> **"I am constant as the northern star"**
> *Julius Caesar*, Act III, Scene 1

Russell T Davies sent me a lovely e-mail," recounts Dean Lennox Kelly, when we catch up after filming. "In it, he wrote: 'A whole generation of children's first experience of Shakespeare will be your portrayal.' That's like, *wow*! That's huge. I hadn't thought of that. Shakespeare can be quite daunting, a bit *hmm*, especially when you're young, because you're, like, 'Whatever!' He's this funny-looking geezer with a bald head. But it really made me think, 'How wonderful if kids start coming up to me and saying, "Excuse me, Mr Shakespeare!"' That is a brilliant thought."

Dean concedes that he didn't much ☞

Hugh Walters



The Shakespeare Code isn't the Bard's first appearance in Doctor Who. Back in the summer of 1965, he popped up in the first episode of The Chase, spied on by the TARDIS crew via a Time-Space Visualiser – an insane TV-like apparatus that could show them any event in the whole of time and space! In this instance, Shakespeare was portrayed by Hugh Walters...

Hello, Hugh. Most people who lived through the Sixties don't remember much of it, so am I chancing my arm asking you about playing Shakespeare in *The Chase*?
"[Guffaws] No, I can just about remember it. One of my friends, Roger Hammond, was playing Francis Bacon. We were at university together. And I seem to remember that somebody was playing Queen Elizabeth. Those were the good old days when you actually rehearsed; today you just learn the words, turn up, do it, and then you're back out in the cold. You don't get to know anybody."

How did you land the role?
"A lovely man called Richard Martin, who used to direct quite a bit of the television in those days, had cast me in a play, and liked what I'd done, so he asked me to be Shakespeare in a *Doctor Who* that he was directing. A good director has an eye for the right casting. I don't know what's happened to Richard."

He lives in France now, I think.
"Oh, does he? Very sensible."

How different was working in television back in the 1960s?
"It was very... not primitive, but clunky. Those huge cameras that trundled around, with cables slithering like snakes... it had much more of a theatre feel about it. Television hadn't really developed its own style."

Did you find it easy to get into character?
"It's not difficult to play William Shakespeare, cos nobody knows anything about him. What was he like as a man? You're not coming up against a recognised image. If I had a time machine, do you know what I'd do? I'd go straight to the Globe Theatre in Shakespeare's day, to find out what he was really like! Imagine not knowing anything about his plays, and seeing them performed for the very first time. It'd be wonderful."

"Did you see my eyeliner? My Shakespeare is slightly camp!"

☞ care for Shakespeare as a kid, and he still has mixed feelings towards the Bard. "I'm not a big fan," he admits. "I *appreciate* Shakespeare, but he doesn't really do it for me. I was never drawn to him. His plays are quite intimidating. They're difficult to grasp."

It is, I venture, brave of Dean to admit to holding that view. Don't actors get thrown out of Equity for professing a disinterest in Shakespeare?

"Well, it's cos we're kind of supposed to like him," nods Dean, laughing. "It's like the heart of our craft is Shakespeare. I'm not, like, 'Oh, I bloody hate him'... but it's something about knowing what happens that bothers me. I'm like, 'Yeah, yeah, she gets with him, he puts on a donkey's head, and she dies...' I played Puck in *A Midsummer Night's Dream* for the BBC, the modern adaptation, but it's more wonderful that my experience of Shakespeare on screen is actually *being* Shakespeare. I may as well retire now!"

Dean is quite clear about what the *Doctor Who* producers expected of him. "The fact that they were asking me to come in to audition obviously meant that they were going in a different direction to the normal portrayal of Shakespeare, possibly more modern, more rock 'n' roll, a bit more 'of the people', and not a gentrified, Joseph Fiennes-type portrayal. I know what my strengths are, I know why people maybe want to cast me, and so I just went in and did my thing. I went on instinct. I went for a kind of sixteenth-century Liam Gallagher, I suppose – a bit of a swagger, you know?"

Afterwards, I tell Gareth of Dean's Liam Gallagher comparison, and the writer says: "Fair enough, although I would have said David Bowie! I quite like the Gallaghers as people; they're funny. Shakespeare was regarded as a common upstart by the theatrical establishment of his day, so there's a comparison to be made – though you made your money in those days by kowtowing to the patrons of the aristocracy, the same way that writers do now to commissioning editors! Shakespeare was clever enough to hack off a lot of people who thought that you needed a university education to succeed in that world, and that snobbery survives to this day in the loonies who think that he couldn't possibly have written his plays. The 'two fingers' Gallagher swagger of our Shakespeare is a good way of expressing that to a modern audience."

So, is it harder work to portray a real-life character than a fictional one?

"It is and it isn't," replies Dean. "It isn't because there are no actual records of Shakespeare's character, so it's not as though we know that he was, say, cantankerous, or flamboyant. It's a blank canvas, really, so I didn't feel that I owed it to anyone to play him truthfully and factually. To be honest, the enormity of playing him only hit me when I walked onto the Globe stage at four o'clock in the morning – and then I kind of realised why I wanted to play William Shakespeare. There I was in the Globe! It was quite

14 Things you didn't know about The Shakespeare Code

Writer **Gareth Roberts** unravels the code...

1 Wiggins [below], the unfortunate victim of the Carrionites in the pre-titles, was named after Doctor Martin Wiggins, prominent Shakespeare academic and *Doctor Who* fan. If anyone was gonna trip me up after transmission it'd be him, so I thought I'd butter him up first. I've never met him but I always thought he was a clever, funny guy. He wrote my favourite ever letter in a *Doctor Who* publication, back in the 1980s after someone slagged him off for not appreciating what they called 'the subtle dramatic artistry' of *The Trial of a Time Lord*. He replied: 'Perhaps your correspondent should contact the various universities that employ me to lecture on Shakespeare and Elizabethan drama. When they hear that I am not able to appreciate the subtle dramatic artistry of John Nathan-Turner they may want their money back.' That still makes me laugh about three times a week.

2 Shakespeare's daughter Susanna featured in the script's first draft, disguised really badly as a boy. We loved her but she was eating up screen time, and the story was about Shakespeare, not Susanna.

3 The term 'arrionites' was used by cyber-turtles the Chelonians to describe their slug enemies in my 1995 *Doctor Who: The New Adventures* novel *Zamper*. I always thought it was a nice word, and I was thinking of the witches as carrion creatures, so I bunged a C in front of it.

4 Shame! The term 'co-radiating crystal' appears in *Power*, a 1981 *Blake's 7* story [left]. But I had no idea about that til the press launch when someone pointed it out. I was looking for five syllables to go before 'crystal' and 'co-radiating' just popped into my head. I hate in-jokes, I thought I was plucking words from the air. It just goes to show what mush there is in my head.

5 A Shadmoch is a creature that appears in the 1980 horror film *The Monster Club*. Again, just looking for a nice word that fitted.

6 I wanted to come up with the 'new' blank verse for *Love's Labour's Won* quickly, and I remembered the line 'The eye should have contentment where it rests' from the 1965 *Doctor*

▲ *Martha's all smiles at the Globe Theatre.*

◀ *Near left: Mother Doomfinger comes for Peter Streete...*

◀ *Far left: The sixteenth-century Liam Gallagher!*

▼ *Fire burn and cauldron bubble...*

overwhelming, really." Such impressive surroundings must help you get into character…?

"Well, yes, it's difficult to put on a sixteenth-century costume," says Dean, "and believe in what you're doing, cos it does feel slightly odd, the ruff and the trousers and whatnot." A sudden thought: "Did you see my eyeliner? Hopefully, he was very slightly camp! It feels slightly panto, actually, kind of theatrical, so standing there on the real Globe stage helps a lot, because it gives it an authenticity. Anything that helps you to empathise with the period… You can relate to the fact that it all happened on this spot. I know that it's not the original Globe, but we were still looking up at this amazing blue/black, four o'clock-in-the-morning sky, right next to the Thames… yeah, there was something quite spiritual, quite eerie about it."

Perhaps the most awe-inspiring thing about Dean's embodiment of Shakespeare – though, to be fair, perhaps not – is his full, thick, wholesome beard. It is, **DWM** informs him, one of the finest examples of facial hair ever to appear in *Doctor Who*, beating Dickens' straggling face fungus by a country mile.

"Oh, really?" he beams, proudly. "Well, I wanted Shakespeare to be hairy from head to toe. I've got hair on my feet, and a wonderful chest-piece, which I'm quite proud of; if you look closely, it probably just merges into the beard! I've always thought of Shakespeare as being virile and manly."

Did it take long to grow?

"It needed cultivating," he reveals, "and a few weeks to mature, and then I took it back a bit to freshen it up. I've never worn a full beard on screen before."

Of course, Dean is best known for his role as Kev in Channel 4's *Shameless*. "That, in a way, might be the pinnacle of my career," he reasons. "It's in the public consciousness." However, he left the show at the start of the fourth, most recent, series. "It felt so right to leave at that time. It'd been an amazing three years, but I didn't want to go back anymore. I live in Brighton, the show is filmed in Manchester, and we were starting a family; it just wasn't practical. Three is a good number. But I don't think I'll ever get sick of talking about it. It was a really special time. It was a home from home."

Doesn't it worry Dean that, at 32 years old, the best job of his career might already be behind him?

"It does worry me," he says, "but I'm accepting of the fact. I'm in this profession for the long haul, and things change when you have a family. Your ambitions change. I mean, okay, when my boy is older, and his mates are watching the reruns, they'll probably be going, 'Are you Kev from *Shameless*? We've seen your bits!' Oh Jesus, I'll get that at the school gates, won't I?"

Fatherhood, certainly, is Dean's greatest role right now. "When you become a dad," he explains, "you're no longer the most important person in your world; your boy is. And I'd kill for the mother of my baby. They're more ☞

Who story *The Crusade* [right]. I always thought that was lovely so I bunged it in quick and got back to the more important things in the script. Lo and behold it's the single line of the play that's emphasized in the finished version! Thank you, David Whitaker.

7 Another idea that we discussed but which never made it into any draft was that Martha would audition for Shakespeare's company; we were going to do an *X Factor* style montage with Shakespeare as Simon Cowell, and the tearful hopefuls saying things like 'Please grant me your boon, kind sir, verily I have desired this from my cradle, and I am doing it for my pox-ridden mother.'

8 I wrote some of the dialogue on paper when I was out and about, but I get so paranoid – wisely, I think – about spies and moles that just in case I dropped a page and it got found and beamed onto the internet I wrote it in shorthand and code. So the Doctor was Dave, Martha was NC (new companion), and Shakespeare was W. The rest was squiggles for me to type up when I got home.

9 Peter Streete was a real person, and in our universe he wasn't killed by witches but went on to build the Fortune Theatre.

10 When the Doctor and Martha went to the Elephant Inn to meet Shakespeare they originally had a little scene outside where Martha commented that the inn sign didn't look remotely like an elephant and the Doctor reminded her that the people of London had never seen one.

11 Another cut line was Dick telling the audience at the Globe 'Will the owner of the dappled horse with the palsy in its front right foot please move it as it is blocking the entrance.' Silly old Roberts.

12 The ending featuring Queen Elizabeth was Russell's idea – sort of. He said "Make it a bit like the ending of *The One Doctor*." Which was a *Doctor Who* audio play I wrote. Well, co-wrote. With Alison Bingeman. [*You're fired – Ed*]

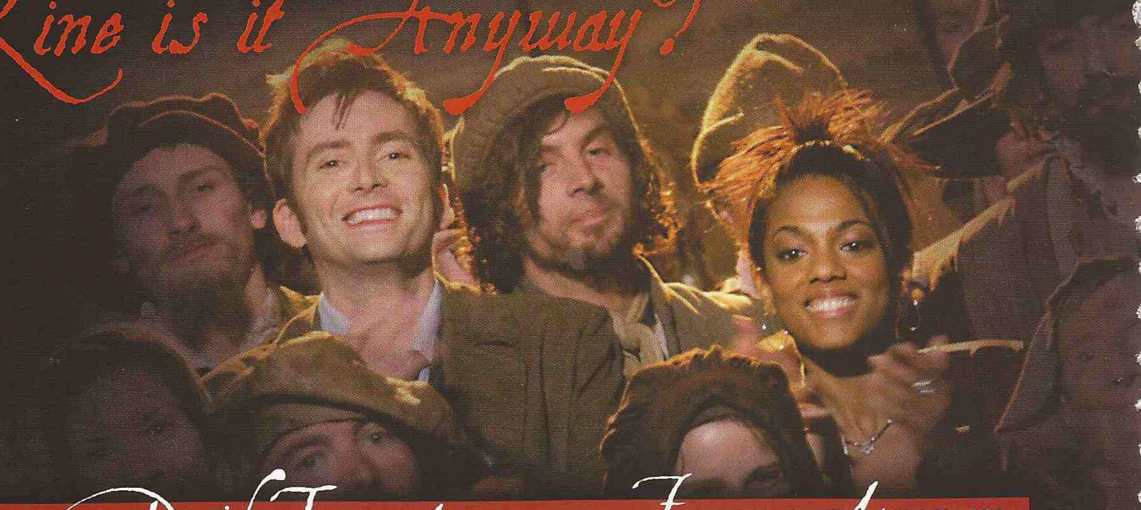
13 The final words of *Love's Labours Won* (before the witches added their coda) glimpsed briefly on screen in Shakespeare's room, are:

DUKE: *Nay stay, and take my benediction with you.*

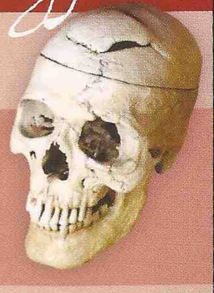
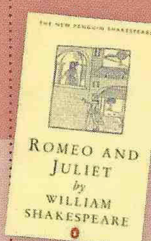
BEROWNE: *These authors of our joy, these women*
Do take upon the title men of wit.
Their scolds and mocks we wear as buffoons prancing / Fidelity conjoined's concealed beneath.

14 The Doctor initially said 'See you earlier' to Shakespeare as he left. That explains his later (for Shakespeare) friendship with the writer as referred to in 1979's *City of Death* [left]. It's also a line from *City of Death* itself. See? *MUSH!*

Whose Line is it Anyway?



"GIVE ME ANOTHER HORSE! Bind up my wounds!" William Shakespeare is the world's greatest playwright, better even than Eugene O'Neill, George Bernard Shaw, and Terrance Dicks. **DWM** quizzed David and Freema (separately, of course – no conferring!) to determine who knows the most about the Bard. They get one point for completing each famous Shakespeare quote, and one more for naming the play. The winner will be crowned the new King of Denmark. The loser will be murdered and baked in a pie.

	David Tennant	Freema Agyeman
"To be or not to be – that is the question..."	"'Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune.' *Hamlet*." ✓✓	"'Alas, poor Yorick! I knew him well'? Um – it's from *Hamlet*." ✗✓ 
"And thus the whirligig of time..."	"Oh bum. 'And thus the whirligig of time draws on, um...' That's not right. It's that kind of thing. [**DWM:** 'And thus the whirligig of time brings in his revenges.'] "I was close, though! Is it from *Macbeth*? [**DWM:** *Twelfth Night*.] This is terrible." ✗✗	Is that from *A Midsummer Night's Dream*? I'm not even going to pretend that I know. My God, I'm awful. I bet David got them all right." ✗✗
"By the pricking of my thumbs..."	"'Something wicked this way comes.' That's *Macbeth*." ✓✓	"It rhymes? Um – 'By the pricking of my thumbs / I'll end up smacking those big bums.' Ha ha!" ✗✗
"O wonderful, wonderful, and most wonderful, wonderful! and yet again wonderful, and after that..."	"'... most wonderful'? I do recognise it. It must be something like *Twelfth Night*. [**DWM:** It's from *As You Like It*.] I've done that play! Not that scene, though, I should point out. That's my lame excuse. How embarrassing." ✗✗	"'... more wonderful'? [**DWM:** No, it's '... out of all whooping!'] It's gonna be something that I've never seen or read, so let's go with... um, is it *A Winter's Tale*? I do recognise it." ✗✗  THE NEW PENGUIN SHAKESPEARE ROMEO AND JULIET by WILLIAM SHAKESPEARE
"For never was a story of more woe / Than..."	"Hang on, you have to get this in the right order. 'For never was a story of more woe / Than this of Juliet and her Romeo.' *Romeo and Juliet*." ✓✓	"'Than this of Juliet and her Romeo.' From *Romeo and Juliet*. Yes! I hope you're keeping score." ✓✓
"Friends, Romans, countrymen..."	"'... lend me your ears; / I come to bury Caesar, not to praise him.' *Julius Caesar*." ✓✓	"'Friends, Romans, countrymen, um, listen up!" Ha! It's from... ooh, is it *Julius Caesar*? Yes? It is? Put that I said that with conviction." ✗✓
"O, beware, my lord, of jealousy!/It is..."	"'... the green-eyed monster.' *Othello*." ✓✓	"Can I have a clue? [**DWM** points at our eyes.] 'It is the green-eyed monster.' Yes! Woo! *Othello*!" ✓✓
"If you prick us..."	"'... do we not bleed?" From *The Merchant of Venice*. ✓✓	 "'... we will bleed." No? Which play? Give me a clue. [**DWM:** The one with the Jewish merchant.] Eh? [**DWM:** 'A pound of flesh'?] A pound of flesh? *A Tale of Two Cities*? [**DWM:** That's a Dickens novel, Freema.] Oh. Ha!" ✗✗
"All the world's a stage..."	 Penguin Popular Classics As You Like It WILLIAM SHAKESPEARE "And all the men and women merely players." From *As You Like It*." ✓✓	"I know this one. Is it from *Romeo and Juliet*? No, wait. *Wait*! Ohh, see what you've done – you've made me lose all confidence. 'All the world's a stage / And something something players'...? ✗✗
"We are such stuff/ As dreams are made on; and our little life/Is..."	"'... rounded with a sleep." That's *The Tempest*." ✓✓	"Is *that* from *A Midsummer Night's Dream*? No? You haven't got one from *A Midsummer Night's Dream*, have you? Ohh! 'We are such stuff / As dreams are made on; and our little life / Is but a fantasy?'" ✗✗
The Verdict	16/20 **David says:** "I'm devastated that I got some wrong at all! I should have got that *As You Like It* one right; I was in the bloody play!"	6/20 **Freema says:** "I've really shamed myself, haven't I? It's unfair, cos David's done loads of Shakespeare. I hope my old English teacher doesn't read this..."

important than I am, in my eyes. It's just magical. I understand my own dad a bit more, and I understand what he went through. I've never been overly ambitious, and now I have to make being an actor work with being a father – not going away on theatre tours, and not working in bloody Lithuania for five months. You begin to understand how Shakespeare must have felt. I love that final scene where he's talking about his boy, Hamnet. Martha's going, 'Ham...*net*?' And I'm like, 'What's wrong with that?'" He chuckles at the memory. "I hope I've done it justice."

Act 4: UPPER BOAT STUDIOS, CARDIFF

"All the world's a stage, / And all the men and women merely players."
As You Like It, **Act II, Scene 7**

"Initially, when I read the script," considers Freema, "I thought, 'Wow, that's amazing!' But swiftly after the 'Wow, that's amazing' – I panicked! I thought, 'Oh God, I'm going to be part of it, and I've got to do it justice!' I panicked, for instance, cos we had to do a read-through. Read-throughs are funny things – somewhere between reading it to yourself and doing the performance. It's not quite up on its feet and gung-ho, so I'm never the most comfortable person at a read-through. But then when you're on set, and you see how the pieces of the puzzle are coming together… well, I can tell, just from what I can see around me now, the set, the other actors, that this is going to be one of the best episodes, maybe, of the series."

It's 8 September 2006 (but let's party like it's 1599!), and Freema is in conversation with **DWM** on the apron stage, around 50 feet wide and five feet high (the stage, not Freema – that'd be grotesque), thrust out into the middle of the straw-laden, open-air yard. Large columns on either side support a roof over the rear portion of the stage… except we're not in the Globe Theatre anymore, but at Upper Boat Studios, in Cardiff! The recreation of the stage is uncannily good. On seeing the set, David teased: "Why did we bother going to London? We could have done it here! It's amazing, look!" Um – did he have a point?

"Well, the recreation of the stage is beautiful and clever," smiles Russell, "but if we'd asked Ed Thomas to build a three-tiered auditorium with 14 sides, I think he would have clobbered us with a lathe, whatever a lathe is. Those wide shots of the Globe are just *beautiful*, and there's no way that we could have faked that for so many shots."

"Is he drunk or what?" asks David Westhead, alias Kempe, peering down at an unconscious Shakespeare.

"Get him out of the way!" hisses Jalaal Hartley, who plays Dick.

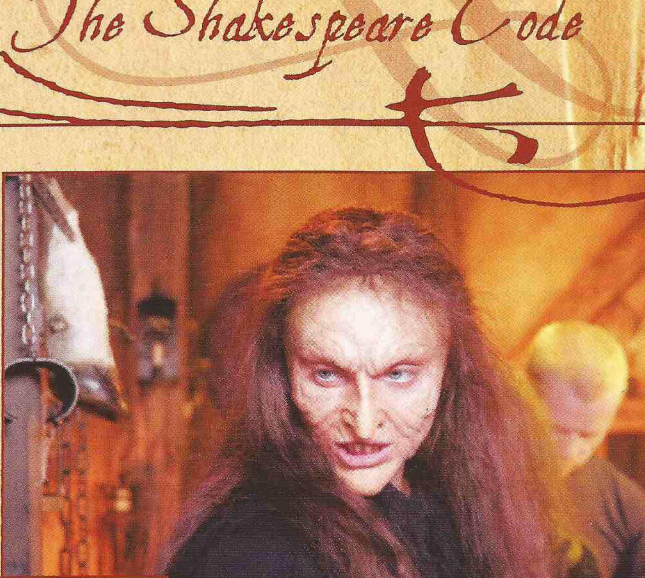
"You must forgive our irksome Will," recites David. "He's been on the beer, and feeling ill!"

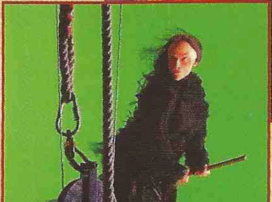
"And… cut!"

"No, don't bloody cut yet," David hollers. "There's another half an hour left! I could improvise enough for a second episode. I can't believe that you're cutting it there."

"He's trying to take over," chuckles Dean. "*The William Kempe Show*!"

Dick and Kempe were, in fact, real people: Richard Burbage and William Kempe from Shakespeare's company. "What are we doing, then, sir?" asks Jalaal, running his fingers through Mr





▲ *Above: Christina Cole shows off her prosthetics, before taking to the (greenscreen) skies!*

▼ *Shakespeare and the cast of Love's Labour's Lost.*

"The recreation of the Globe in studio is lovely, but we did need the real thing..."

> "Everyone felt that this episode was a bit special – look at the extra details put into the CGI by the Mill. Amazing..."

Westhead's hair as they wait for the next take. "A short back and sides?"

"Perhaps just a bit off the ends?" suggests David.

Dean has a question for Charles: "Are the crowd going to be booing and stuff? When I say, 'You'll all get refunds,' is there discontent?"

The director considers this. "Erm – no. I think they're just stunned."

Since **DWM**'s visit to the real Globe last week, the production team has filmed for two nights at Lord Leycester's Hospital, in Warwick. "It's a home for retired soldiers," explains Patrick Schweitzer, "and has a wonderful courtyard with a balcony, as well as a few alleys and an approach road all in keeping with the Shakespearean period. It's an odd place to travel to, but it really does offer up convincing London streets for the period. They're extremely helpful there, and there's only one body to deal with – normally, in a street, you would have to contact every shop owner – which makes the whole thing more achievable. Also, keeping a whole street awake at night isn't the most popular thing to do!"

The rest is down to visual effects house The Mill, whose work on this episode is simply stunning. "They created Blitz-era London beautifully in Series One," recalls Gareth, "so I honestly had no worries about them recreating Elizabethan London. Russell and the gang are too smart to attempt anything that's going to fall on its face."

"Post-production was the usual kick-bollock-scramble against the clock," says Russell, "but everyone felt that this episode was a bit special, and it's all that extra detail that I love. Look at the top shot of the Globe, in the Carrionite storm – there are little CGI people running through the streets! I never expected that, we certainly didn't ask for it, but that's what the chaps at The Mill are like – always raising their game."

Back on set, Freema is briefing David Tennant on the scene in which they first see Shakespeare. "All the way through your 'He's a genius' speech," she says, "I'll be be clapping like an idiot, okay?"

"I remember learning 'clapping like an idiot' at drama school," David joshes.

Third assistant Sarah positions Upper Boat's groundling extras around the two leads. "After Freema shouts 'author'," says Sarah, "you're all going to start shouting 'author', and you in the red hat – what's your name? Hugh? You'll start shouting 'Shakespeare', okay?"

Multiple takes follow. On the third, Freema gets confused, and calls for 'Shakespeare' instead of 'author'. The man in the red hat looks crestfallen. "I'm so sorry," gasps Freema, "I got carried away! I was caught up in the whole moment. Also, I did a cheesy grin when he came out, didn't I? Oh that's awful. I'm just so excited to see Shakespeare!"

During the next take, David's eye-line goes askance. "Where am I supposed to look, then? I was put off," he insists, "by some very vigorous acting from Dean on stage."

"I ran out of breath," Dean laughs. "I got a bit light-headed!"

"You almost fainted again," says David, rolling his eyes. "You big girl!"

"I'm a genius," shrugs Dean. "Geniuses shouldn't stand upright for more than five minutes at a time. I blame the writer."

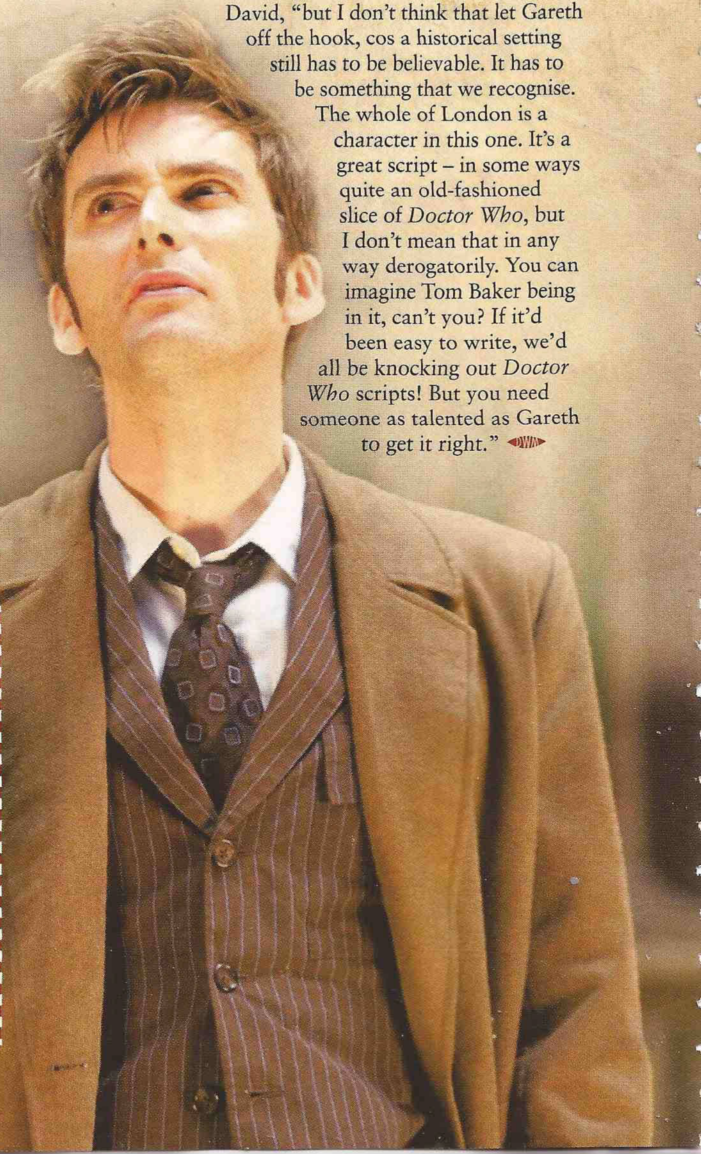
David: "You can't do that."

Dean: "I can! Who wrote this stuff?"

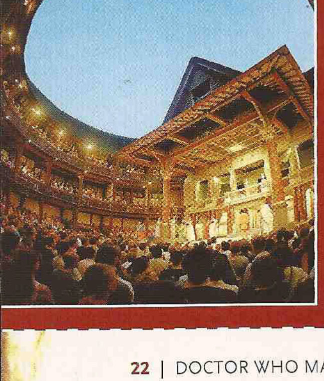
Earlier in the shoot, Gareth visited the set and felt "kind of numb, really. Everything felt like a weird dream," he says, "like it was happening to someone else, and then there were moments when it hit me – 'Bloody hell, this is my *Doctor Who*!' Whenever I've visited the set, I've been impressed by the warmth and enthusiasm of the crew. I was at the Series Three wrap party the other night, and the general atmosphere was 'can't wait to start on Series Four!' Well, I've worked on other shows where it was 'thank God that's finished, I was about to kill again!' But not here."

"If you're doing something set in the year 80 squillion, you have to be endlessly creative," considers Doctor David, "but I don't think that let Gareth off the hook, cos a historical setting still has to be believable. It has to be something that we recognise. The whole of London is a character in this one. It's a great script – in some ways quite an old-fashioned slice of *Doctor Who*, but I don't mean that in any way derogatorily. You can imagine Tom Baker being in it, can't you? If it'd been easy to write, we'd all be knocking out *Doctor Who* scripts! But you need someone as talented as Gareth to get it right."

▲ *Top: Some astonishing CGI of Tudor London courtesy of The Mill. Look at those little people run...*



▼ *Below: The Doctor ponders the signifance of the number fourteen.*



DOCTOR · WHO MAGAZINE

SHAKESPEARE'S GLOBE

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To give you an opportunity to see where *The Shakespeare Code* was filmed, Shakespeare's Globe is offering **DWM** readers **TWO TICKETS FOR THE PRICE OF ONE** for entry to the Shakespeare's Globe Theatre Tour and Exhibition on London's Bankside. To take advantage of this special offer, simply present this voucher (no photocopies, please) at the Globe Theatre Tour and Exhibition Admissions Desk. The exhibition is open daily between 10am and 5pm, at 21 New Globe Walk, London SE1 9DT. Adult tickets are £9 and child (age 5-15) tickets are £6.50. This offer is valid until 31 December 2007.

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FUTURE VISIONS

WORDS BY
JASON ARNOPP

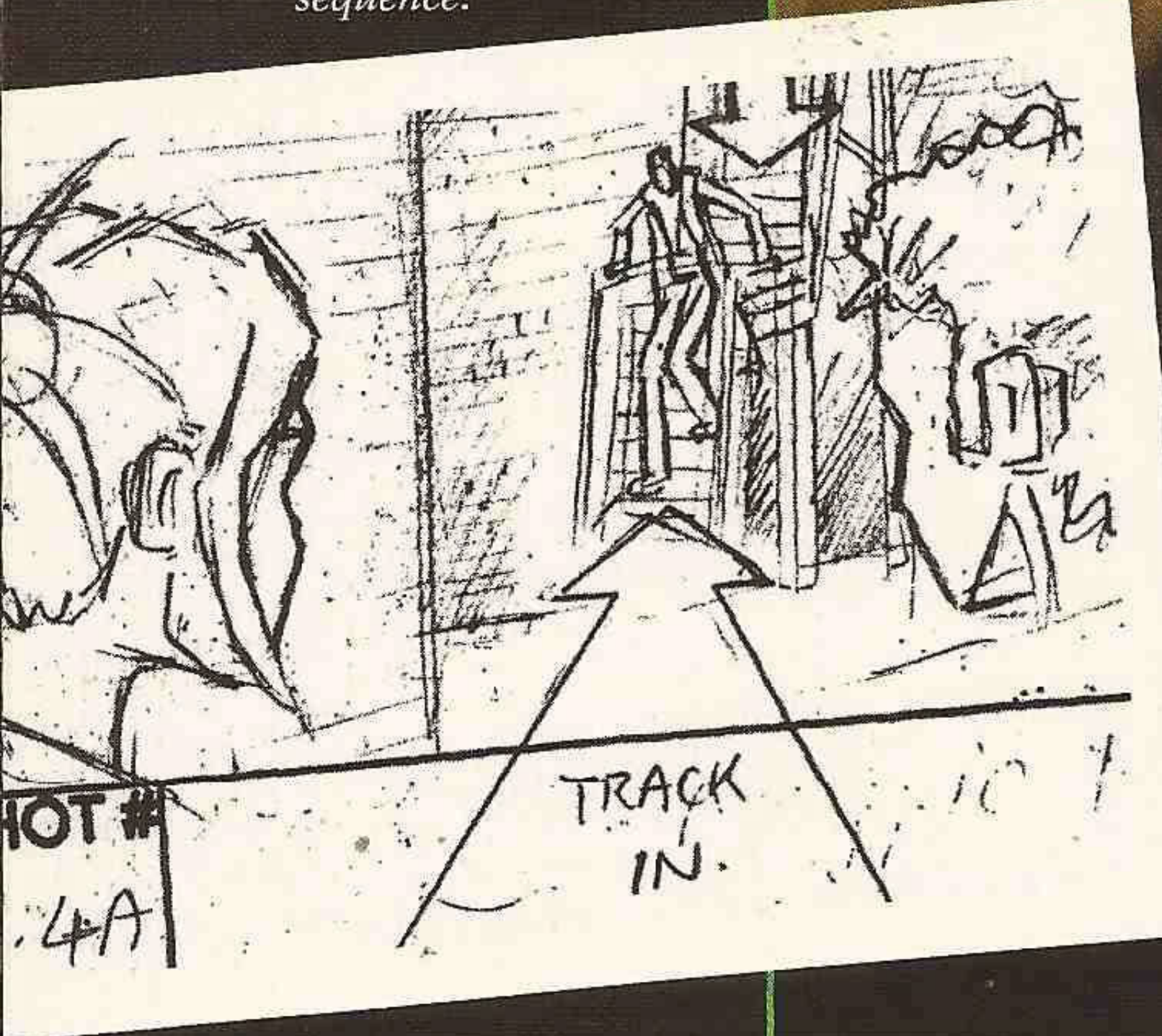
In the *Confidential* episode *Script to Screen*, and more recently in **DWM**'s *Production Notes*, Russell T Davies made a candid admission, inspired by the horse-through-mirror scene in Steven Moffat's *The Girl in the Fireplace*. Russell was determined not to let his own writing imagination be restricted by the kind of practical considerations which, as executive producer, he has to weigh up. It's tempting, then, to see *Gridlock*'s brilliantly epic vision as an example of Russell being keen to do even madder stuff, as well as the production team's ever-growing confidence.

"More than anything," he says, "I had a desire to get inside those visual FX, to really make them work, for the story, and to make us, as a production team, work with them. To integrate the whole thing. What I mean is, there's always a line between live action and CGI – real people point at an unreal spaceship. Like in *New Earth*, when the real Doctor points at unreal New New York on the horizon. While that's lots of work, it's conceptually easy. So I wanted to get in there, to mesh the whole thing together, to have the FX as *part* of the world, not just something the characters look at.

"*Gridlock was* hard to do," he adds, "But I don't know if it's a sign of confidence. More a sign of experience, I suppose. I think we were this brave from the start! Look at the Fan Room in *The End of the World* – the same thing, played on the horizontal instead of the vertical, the Doctor proceeding through impossible stages. Last year, breaking through the levels of the hospital by sliding down the lift shaft. It's a very Year Five Billion thing!"

Indeed. So let's see how New New York's cars, crabs and class divisions came together...

▼ The Doctor shows Martha New Earth...



▼ A storyboard for the Pharmacy Alley sequence.

PHARMACY ALLEY

RUSSELL T DAVIES "There's an echo of Mega City One here, I'm a huge *2000AD* fan. I wanted that comic strip madness, the world of Otto Sump and Max Normal and all that. Most of that ended up compartmentalised, much more affordably, into the cars, but I can still see it in Pharmacy Alley. They'd sell Boing! Even Sally Calypso is a ghost of that Halo Jones newsreader, Jazz Firpo."

RORY TAYLOR DIRECTOR OF PHOTOGRAPHY "I based Pharmacy Alley on *Blade Runner*. There was supposed to be an infinite space above us, and light and rain are filtering through in pools. So we had a green and white light across the set and patches of rain. I wanted to make it look sinister, in a real contrast to the New New York we saw in *New Earth*."

RUSSELL T DAVIES "I actually thought the alley would be cheap. I'm an idiot. 'Three Pharmacy booths, like late-night burger vans,' I blithely wrote – they ended up being a very expensive build!"

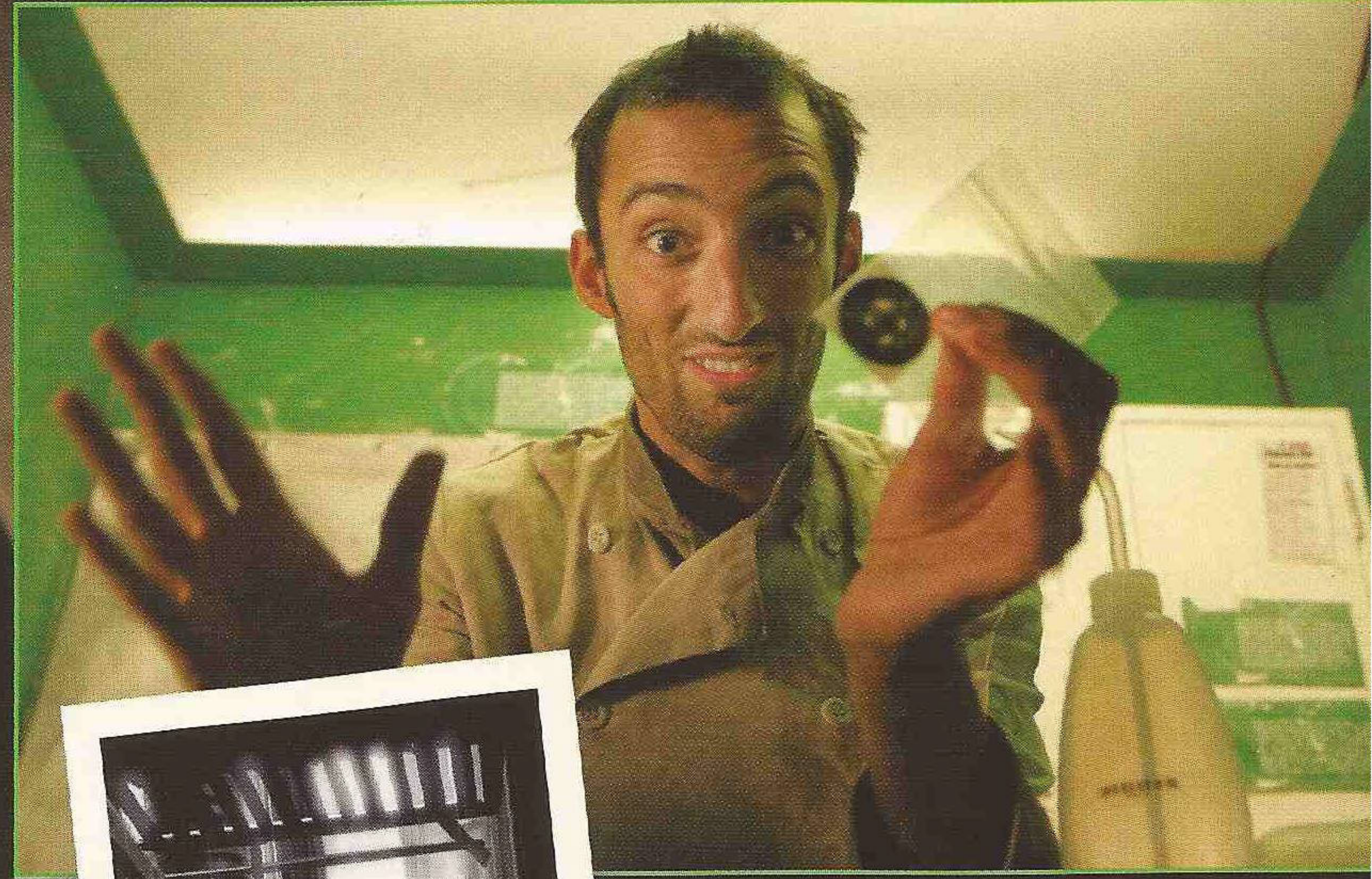
EDWARD THOMAS PRODUCTION DESIGNER "We had to make sure that *New Earth*'s medical stuff was still there. So you'll see references to our green crescent, which was our medical symbol in that episode. It's as if there's a black market, with supplies being stolen from the hospital and sold on the streets. The Maltings was a great location, with these huge stone buttresses – it really felt as if they might be below the city. Add a bit of rain and smoke, and that always looks great."

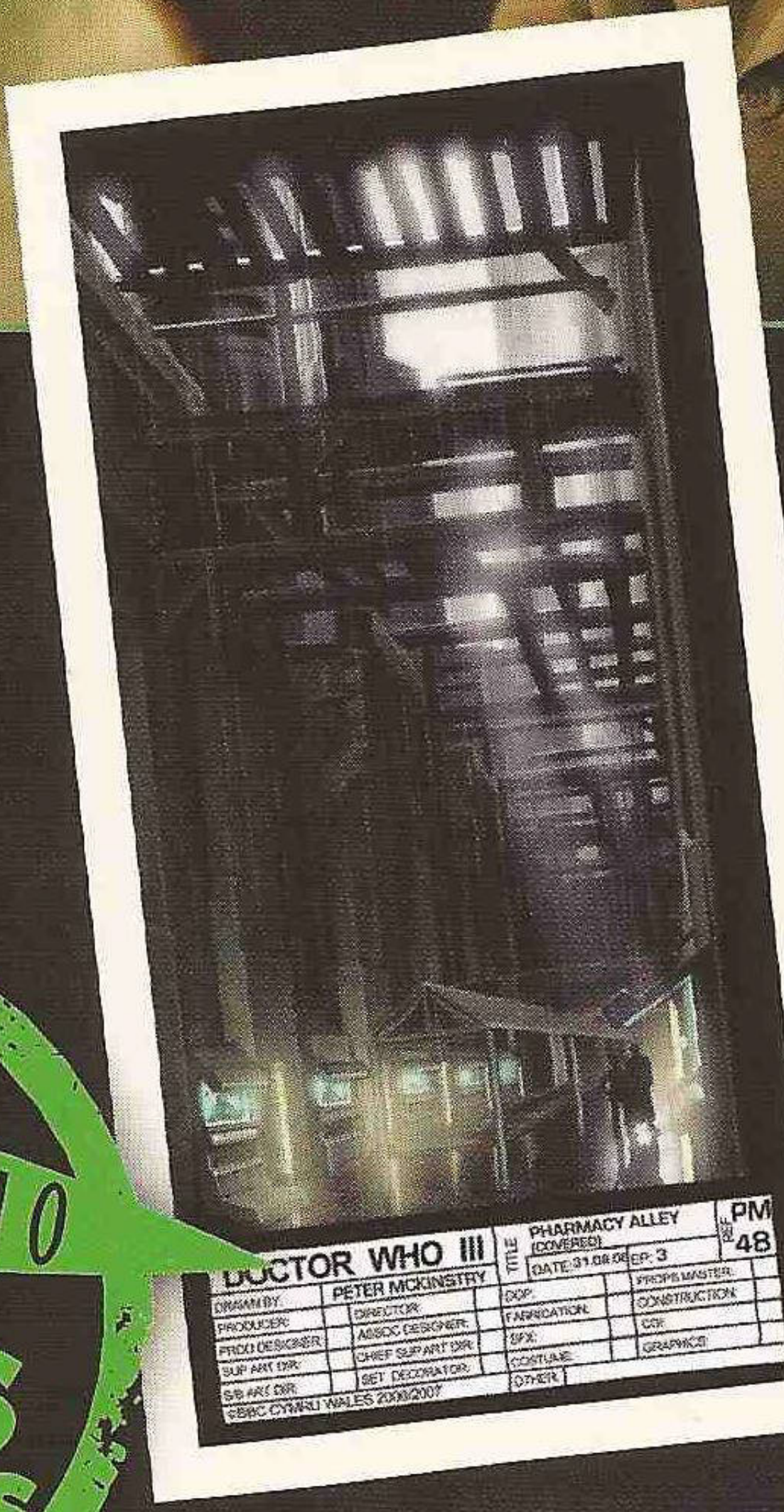
RUSSELL T DAVIES "Pharmacy Alley was partly borne of practical decisions. When I started writing, I wasn't entirely sure that the Overcity was dead, but knew anyway that great big open air future-city plazas would be hard to locate in South Wales. No offence! But it's true, shiny sci-fi settings are the hardest to find here. Oh, how I envy *Primeval*'s Home Office building, it's beautiful! So landing in a grimy alley was always more achievable. Plus, it feels more *Doctor Who* anyway – *Star Trek*'s about ambassadors and posh plazas, while the Doctor prefers to be sloping about behind the scenes. Great casting on those Pharmacists – very vivid faces, great performances. Again, very *2000AD*, all a bit exaggerated and grotesque."

LUCY DAVENPORT THE PALE LADY "I went for a couple of roles. I was excited about the idea of being a cat, but even more excited about being very pale! It's a nice part, because it represents what the humans of the future are like, billions of years in the future. I like the optimism at the end, when the Cats get to look after it all! I'm naturally quite pale – and generally look like I'm suffering from TB – but before shooting I'd come back from Los Angeles, where I tried to stay out of the sun! And no, I'm not wearing contact lenses. These are my real, very big eyes."

RUSSELL T DAVIES "Not one caution was given about the drugs – not by anyone, anywhere in the BBC. And it's easy to see why, cos the attitude towards them in the story is clear-cut – they're sold by dirty peddlers, wipe your mind and killed off millions! You could show that on CBBC! And despite what Martha says – and the Doctor does qualify her, slightly – I never thought of them as drugs like heroin or cocaine, they're more like legal mood enhancers. I was very impressed with what Gareth Roberts did with mind-altering chemicals in his Ninth Doctor novel, *Only Human*, and stole a bit of that. To me, they're more an advanced form of painkillers or sedatives, the stuff you can buy over the counter. Hence the counters! It's a society numbing itself. Just as most people do with a bottle of wine in the evenings. It's also, clearly, my battle with nicotine patches..."

"THE DRUGS WIPE YOUR MIND AND KILLED MILLIONS. YOU COULD SHOW THAT ON CBBC!"





▲ Top: Want to buy some Happy Happy?

▲ Above: One of the original concept drawings for Pharmacy Alley.

▼ Lucy Davenport as 'the Pale Lady'.

THE CARS

EDWARD THOMAS "Our one car turned out to be like a cross between a 1950s Bedford van and a motorhome. These cars had to be more like utility vehicles, as people live in them for years. We built the car from scratch. Because of time restraints, we used a company named Icon – who built the telescope for *Tooth and Claw* – to handle the car exterior. That was then clamped onto our metal framework, and we did the interior in our in-house workshops. It all had to be made for very specific dimensions, allowing for camera positions!"

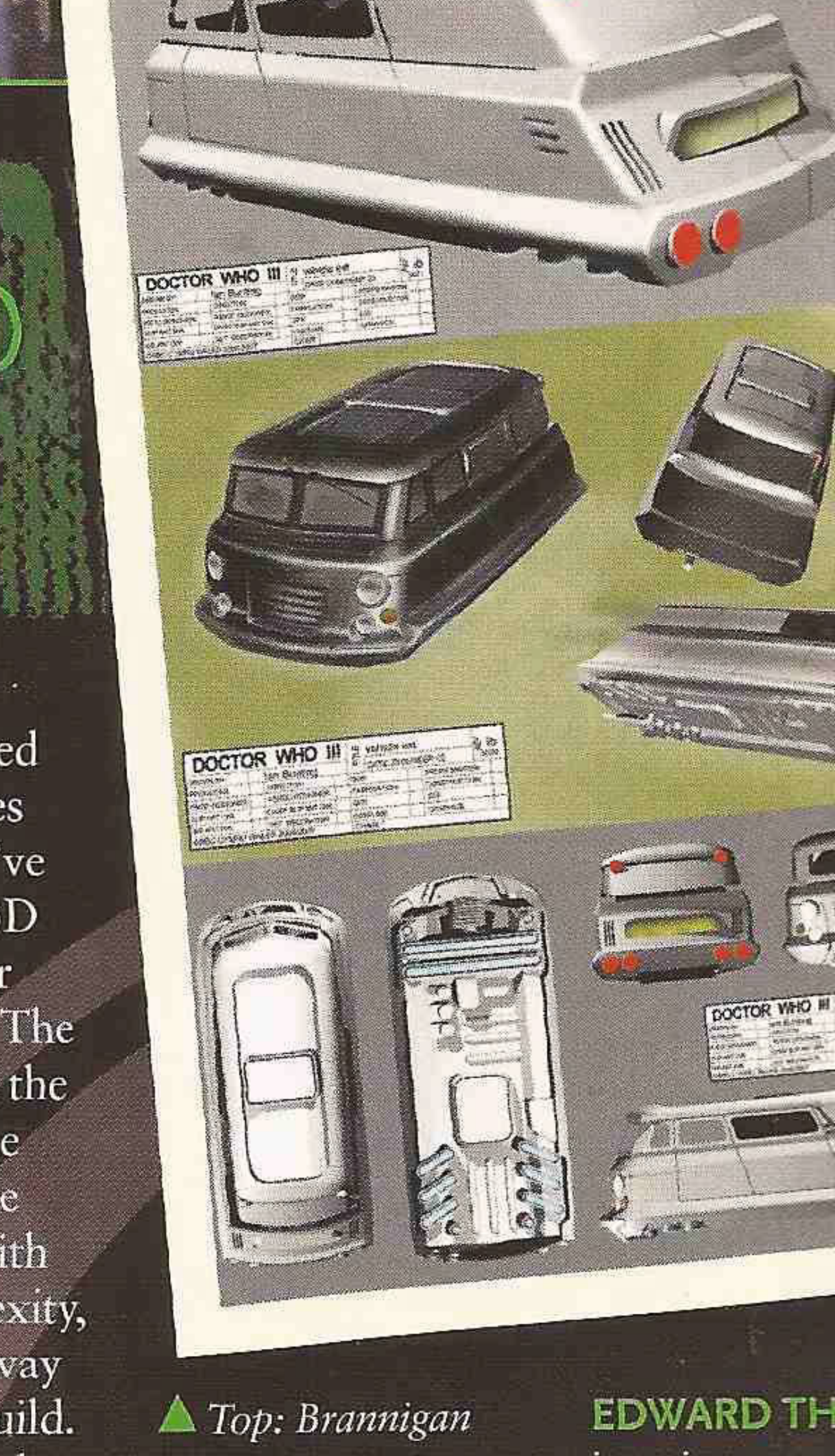
DAVID TENNANT "There's a lot of sitting in cars in *Gridlock*, but they don't drive very far! You don't have to drive around London for too long, to be able to identify with that. It's certainly not five billion years away – I could imagine it happening any minute, on Shepherd's Bush roundabout! It's a clever little parallel and it makes for a very different episode. It's very contained. Huge amounts of the story happen in this tiny little box. It's a very clever script from that point of view – the indominitability of the human spirit and at the same time the willingness to conform. It gives the Doctor an interesting conflict of interests – on one hand, these motorway people have found a way of bonding and helping each other through it. And yet at the same time their indolence is infuriating."

> "YOU DON'T HAVE TO DRIVE IN LONDON LONG TO IDENTIFY WITH GRIDLOCK!"

FREEMA AGYEMAN "I was obviously in a lot of car scenes, seeing as I was trapped inside one! It really helped that I got on like wildfire with Travis Oliver (Milo) and Lenora Critchlow (Cheen). It was a really enclosed set and there were just the three of us, in each other's faces all the time. It could have been a nightmare shoot, but I really enjoyed myself. Those two are *gorgeous*, too!"

DAVE HOUGHTON THE MILL
"We would've been much more scared of doing the motorway, back in Series One. But over the last few years, we've built up our network for rendering 3D animation and it's now developed far enough to handle this kind of thing. The hardest aspect of the motorway isn't the environment – the walls, etc – but the cars themselves. Each one is an individual model with different levels of complexity, depending on how far away it is. Really quite a big build. Then there's the crabs and the smoke..."

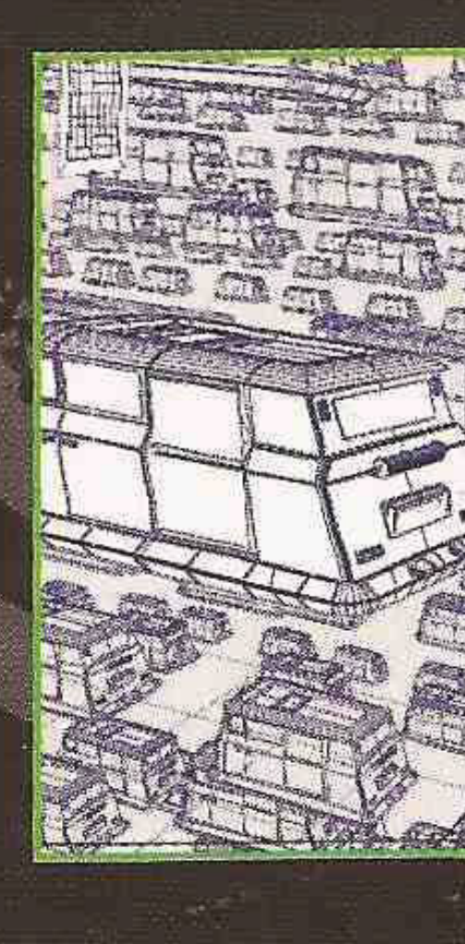
RUSSELL T DAVIES "Ah, I thought filming inside a box would be easy. But of course, that turned into hell of a build, cos our one car had to be a big, sturdy set, capable of lurching and banging and having nuns descend through the ceiling. And our design department is so creative and efficient, they demanded a complete redesign of the interior for every occupant. I thought we'd just switch a few panels about. No, not our lot! Design perfectionists, all of 'em. Even the Red Man's interior, and the White Man's, which are hardly glimpsed, have a complete makeover. So with only one car interior, it was a very complicated schedule, to allow time for redressing. But design were right, of course, cos they aren't just cars, they're homes. People *live* on that motorway. They're like Mega City One apartments – the Businessman is a direct lift from Max Normal, the bowler-hatted informer in early *Judge Dredd* strips."



▲ *Top: Brannigan and Valerie pick up a new passenger.*

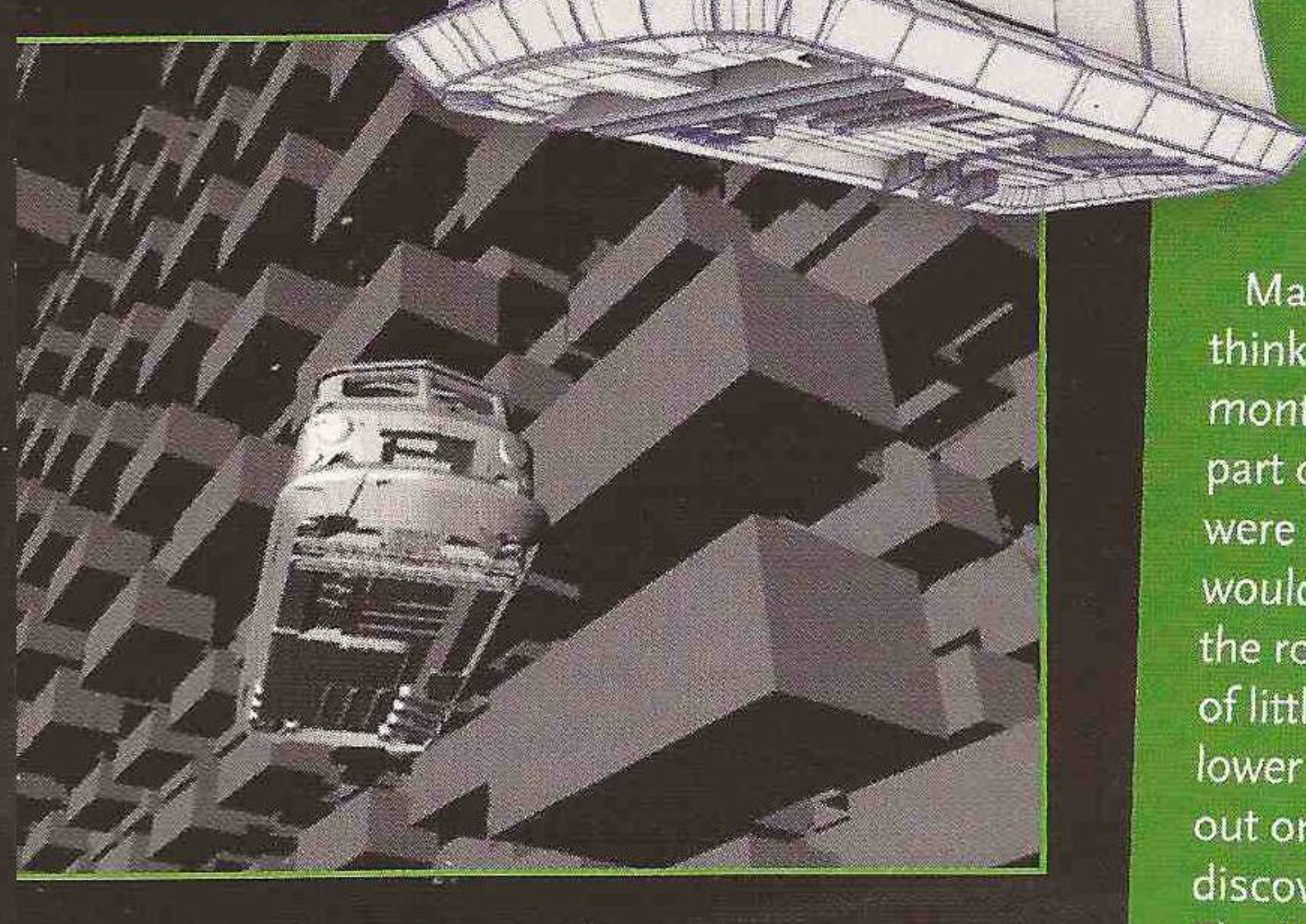
▲ *This spread: Various stages of development for the Motorway scenes.*

▼ *Work gets underway realising the CG traffic jam.*



EDWARD THOMAS "Changing those car interiors around was a lot of work, with not much time to turn them around. Sometimes we'd do three different interiors in one day. Our set director Malin Lindholm did a great job of forward-planning, to make sure there was the least amount of disruption."

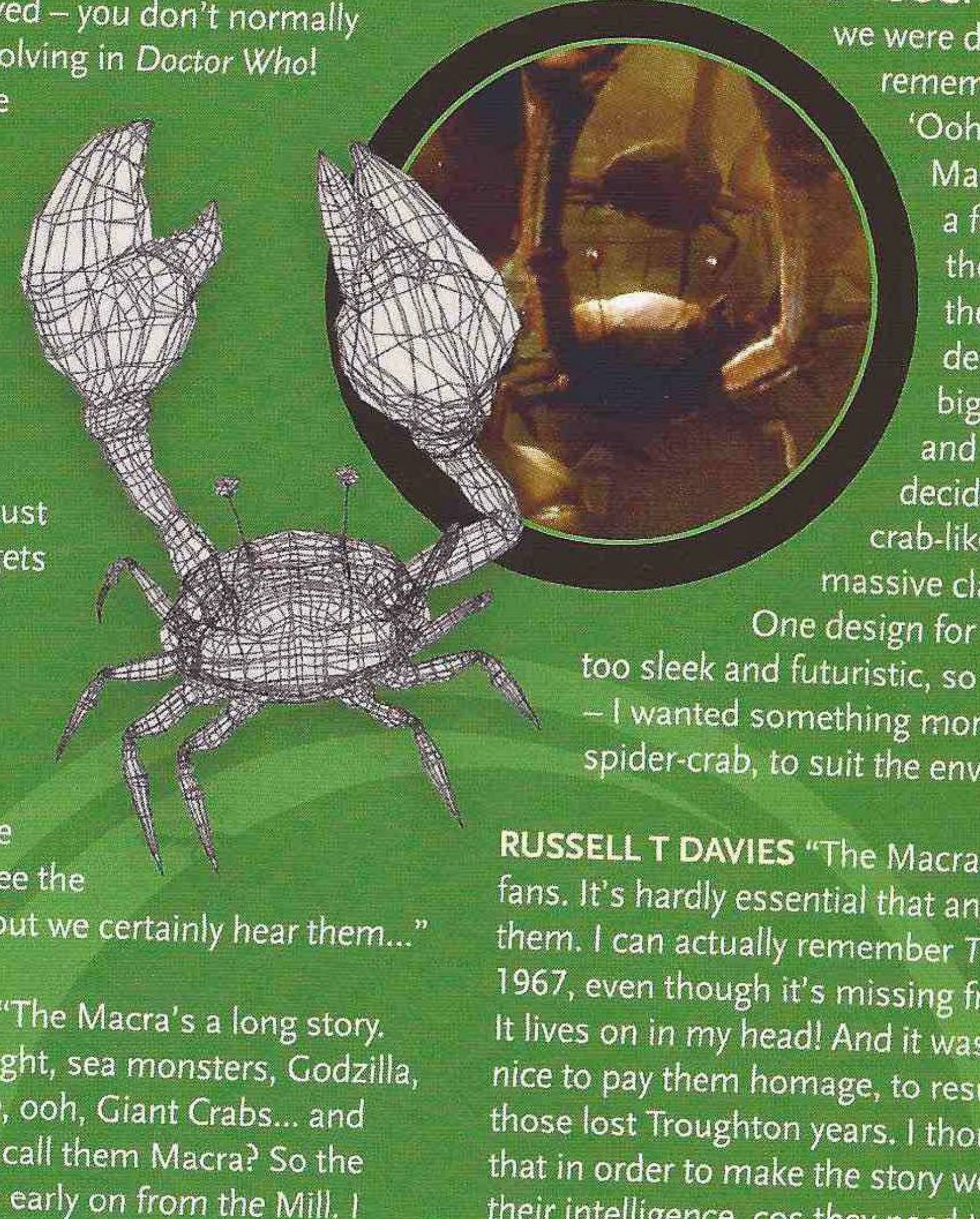
RICHARD CLARK DIRECTOR "We did concept drawings and storyboards of what all the shots should be. So we had six weeks of ongoing conversation about what the whole thing should look like. I could picture it all when it came to shoot – partly thanks to Russell's initial sketch. The difficult thing with the storyboards was to try to work out how close together the cars should be. How do you get a sense of a traffic jam where nothing moves? In your average motorway traffic jam, the cars are literally a foot apart. If you put that into three dimensions, you wouldn't be able to see anything – it'd just be walls of cars, everywhere. So we designed various shots to help with that – looking up and down, so you get a sense of height, depth and dynamics."



DAVE HOUGHTON "We had to cheat a little, so that you could see through this mass of cars. In effect, this meant that the 'camera' replaces various cars, creating foreground space that we can move through. The cars are also closer horizontally than vertically." ▶

THE MACRA

DAVID TENNANT "If you had to make a poll of monsters least likely to make a reappearance, the Macra would probably be fairly near the top. So it's kind of cool, isn't it? If you're gonna do giant crabs, there's no point them being anything other than Macra, seeing as they already exist. [The Macra first appeared in 1967's *The Macra Terror*, below.] I like the twist that they've devolved – you don't normally see many monsters *de*volving in *Doctor Who*! There'll probably only be a few thousand people who'll get the reference. To everyone else they're just a big new scary monster! It's one of the joys of being involved with a series which has got all this history for free. You can just sprinkle in all these nuggets of recognition for those who'll get them."



RORY TAYLOR "I like the way that the set-up with the Macra is like the movie *Jaws*. We don't see the monsters for a while, but we certainly hear them..."

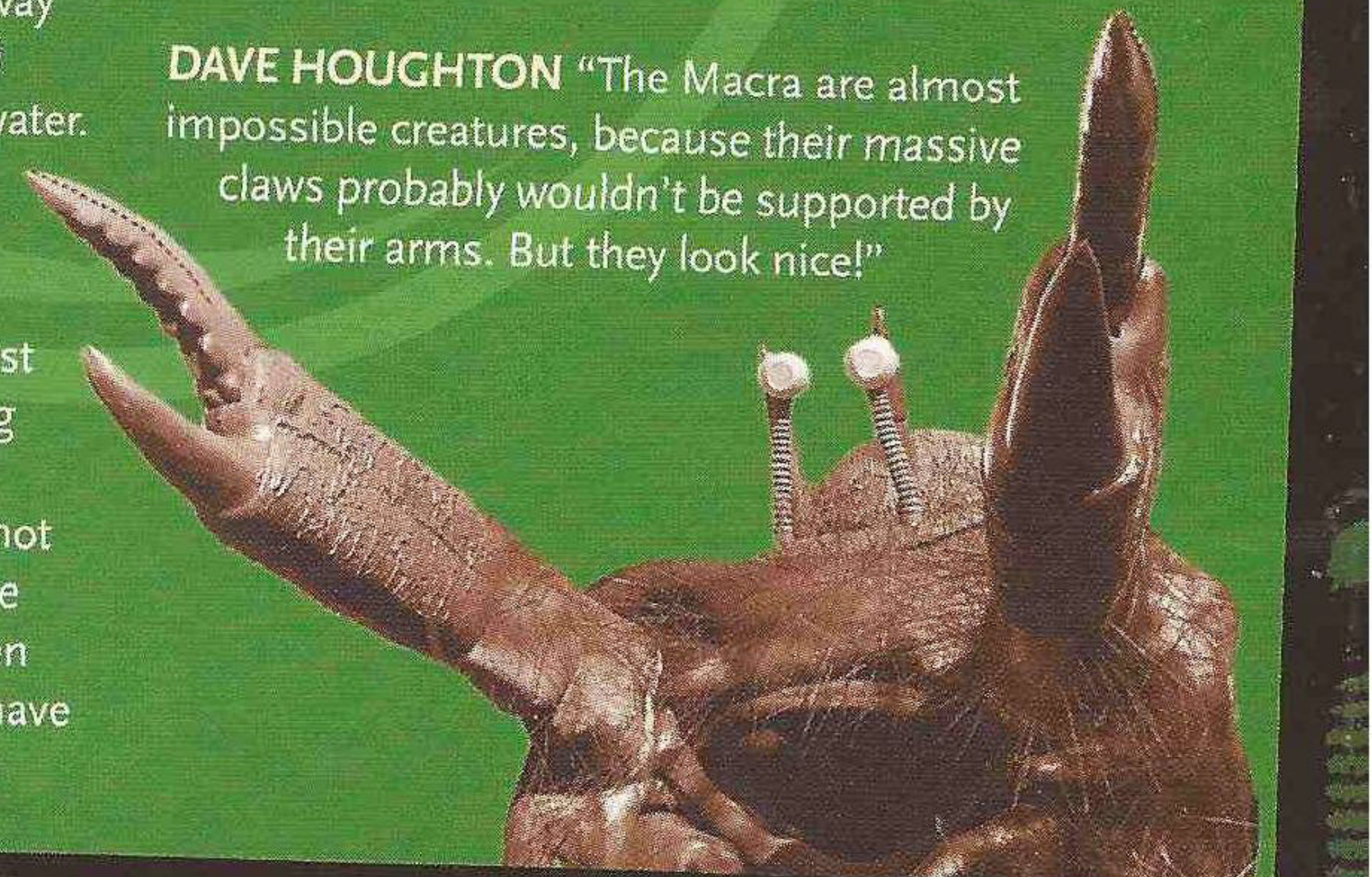
RUSSELL T DAVIES "The Macra's a long story. Very early on, I thought, sea monsters, Godzilla, no, octopus, maybe, ooh, Giant Crabs... and as a bonus, why not call them Macra? So the Macra were ordered very early on from the Mill. I think I asked Dave Houghton about that maybe 18 months ago, if not more. But *baby* Macra were a huge part of it, initially: little scuttling things, red crabs, that were eating the occupants of the cars. The Doctor would reach the lowest level of the motorway, open the roof of the lowest car, find skeletons, and 1000s of little crabs! Nipping at him! To really portray the lower level, the Doctor was also going to find his way out on to a concrete ledge, just above the sea, and discover the HUGE Macra, lurching about in the water. The Big Angry Macra were then going to give chase, climbing up the walls of the city, citizens screaming, etc! Oh, imagine the budget.

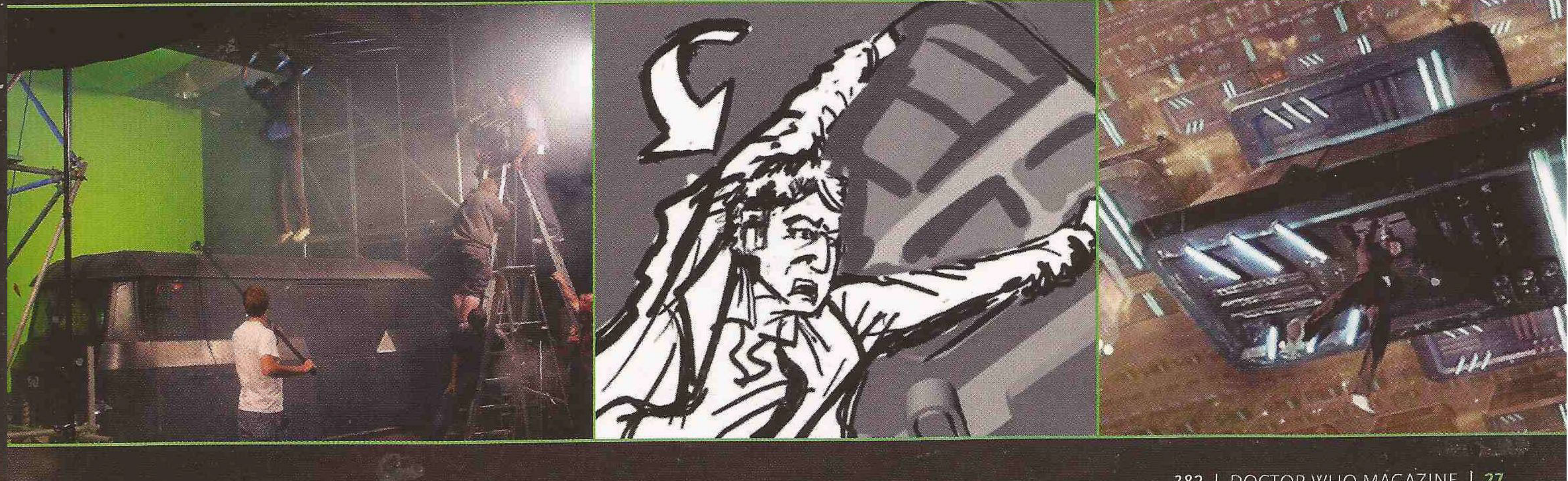
"But then things change, and develop – this must be over about 12 months of thinking, while working on other stuff – and gradually, I became more and more interested in the motorway. I realised, that's not part of the story: that's a whole story in itself! So the posh folk disappeared – killed off, literally – and then so did the sea. And at that stage, the Macra could have disappeared. They could've been replaced by Great Big Motorway Bugs or something. But by a complete coincidence, there was still a link to the motorway, cos I realised that Macra, back in the 1960s, fed off gas. And the motorway would be choked with exhaust fumes. So they still fitted the story. They survived!"

DAVE HOUGHTON "Ages ago, when we were doing Series Two, I remember Russell saying, 'Ooh, I'm going to get the Macra in next time!'. I got a few pictures together of the old Macra. Because they were supposed to be devolved giants – much bigger than the old ones and less intelligent – we decided to make them more crab-like, while retaining the massive claws and eyes on stalks. One design for the new Macra was too sleek and futuristic, so it was made rougher – I wanted something more menacing, like a spider-crab, to suit the environment."

RUSSELL T DAVIES "The Macra are just a nod to the fans. It's hardly essential that anyone remembers them. I can actually remember *The Macra Terror*, from 1967, even though it's missing from the BBC archives. It lives on in my head! And it was terrifying! So it was nice to pay them homage, to resurrect a small piece of those lost Troughton years. I thought it was a bit sad that in order to make the story work, I had to take away their intelligence, cos they need to be brainless beasts, rather than plotting villains. But what the hell, five billion years have passed! Actually, I always imagined that when New New York had been flourishing, they'd been kept in the City Zoo, and when everyone died, they escaped and settled in the fog, like those fabled alligators. It's a very New York story! I just never got to say so on screen. So there's a new fact for **DWM**..."

DAVE HOUGHTON "The Macra are almost impossible creatures, because their massive claws probably wouldn't be supported by their arms. But they look nice!"





LENORA CRITCHLOW AND TRAVIS OLIVER

How did you like it, inside your *Gridlock* car?
Lenora Critchlow: "We did three full days of shooting inside the car, which was good fun. Especially by the end, as we got to let loose and do some screaming, while pretending we were being terrorised by the big crabs. We had explosions, too."
Travis Oliver: "Me and Lenora did our own stunts. Well, we sat in the front of the car while the rear-end blew up! No acting required – we really were screaming, at that point..."

You get to wave guns around. Are they easy to handle convincingly?
Lenora: "No. We were taught by experts!"
Travis: "After four months of pre-shoot training, *Matrix*-style, we got there. [Laughs] Nah, they're quite light. With cool lights on them, too."
Lenora: "Very good fun!"

How's your *Who* history? Were you aware of the Macra's heritage?
Lenora: "No, sadly not."
Travis: "My mum wouldn't even let me watch *Doctor Who* as a kid, because I got too scared! I actually didn't want to watch, because I was afraid. Looking back, it's probably not that scary, but the sound effects and music were so eerie."

How would you describe Milo and Cheen?
Lenora: "They're quite loveable, really. Endearing. Although they kidnap Martha, it's quite quickly revealed that they're very apologetic and are careful not to hurt her. They have every intention of getting to their destination, dropping her off and helping her find her friends. So they're not actually bad people."
Travis: "They're so *au fait* with the way their world is, they don't see the kidnap as that bad a thing. Needing someone for a six-year car-ride, in New New York, is just the way it is! I'm sure life expectancy is up, too, five billion years into the future."

You're the nicest kidnappers of all time, really, aren't you?
Lenora: "I think so. And we should be recorded as such!"
Travis: "During one take of the kidnapping scene, I stepped too far to the left and almost got brained by the falling front of a pharmacy booth! That would've been the most rubbish kidnap attempt ever!"

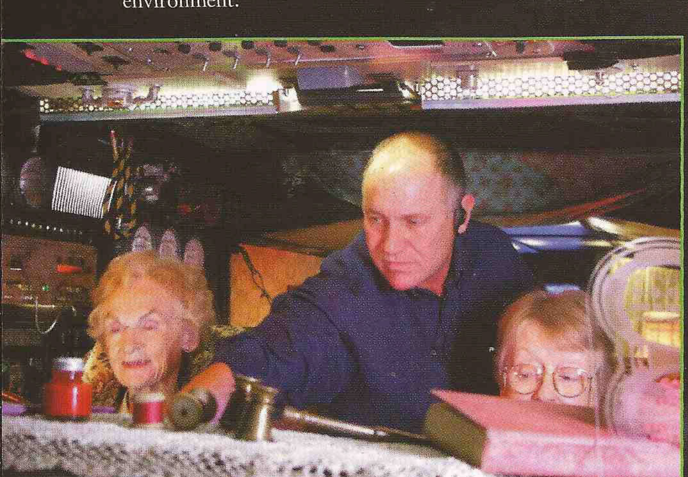
Do you have a favourite *Gridlock* scene?
Lenora: "I really enjoyed the kidnapping scene, because we got to point a gun and pretend it's real."
Travis: "Me too. It's also the only real scene we get to do with David. I also liked one of the quieter scenes in the car, when we've got the power off in order to escape the Macra. We're talking about what we're going to do. There's some nice conversation there, amid all the screaming and dodging of crabs!"

◄ **RICHARD CLARK** "The real challenge in *Gridlock* was to make the car interiors and the people inside feel part of the outer world. That was always going to be the test of whether I'd succeeded or not. I felt it was really important to create a world outside, so we created the backs of other cars on pulleys, so we could get a sense of movement. Establishing-shots were also really important. For example, when the Doctor first steps into a car, we see him in a close-up, then that same shot tracks out. You had to believe in the environment."

▲ Travis Oliver and Lenora Critchlow as kidnappers Milo and Cheen.

► Opposite page: The Doctor is reacquainted with Novice Hame (Anna Hope).

*▼ **Gridlock**'s senior drivers prepare for a take.*



THE CATS

NEILL GORTON MILLENNIUM FX "*Gridlock* is obviously set some time after *New Earth*, so we had to age the original cat design. It was the same underlying prosthetic, but a new fur pattern and colourant. In *New Earth*, Hame was a novice and young. This time around, we gave her more neutral colours, with more going on in the design, to denote the passing of years."

RUSSELL T DAVIES "I simply wanted to bring Anna Hope back, cos I just loved her performance as Novice Hame in *New Earth*, and we didn't see enough of her. I wanted her to have some sort of redemption, since she was last seen being dragged away by the NNYPD. I always knew, even at the end of *New Earth*, that she'd become Boe's nurse, it just seemed right."

NEILL GORTON "Ardal O'Hanlon, who played Thomas Kincaid Brannigan, came over to Millennium for a face cast. I think prosthetics were a new experience for him. It can be a bit of a shock for people, but he was very cool with it. A real pleasant guy. We're always lucky with actors: they don't take *Doctor Who* roles lightly – they know we're gonna torture them in some way! It was fun to do a male version of the Cat design – it's got the same feel and look, but we just played around with the colours. To put it in simplistic terms, Brannigan's Irish and he's got that hat, so you want him to have a bit of ginger! We went for the tabby look. Sometimes you're painting with broad strokes, but it's fun."

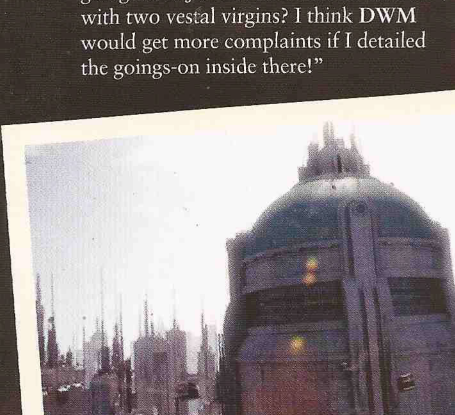
RUSSELL T DAVIES "I wanted male cats, and that's where Brannigan came along. I had that image in my mind of Ratz, the old CBBC Broom Cupboard computerised cat, so that's where the goggles and flying helmet came from. What an odd source. God, the junk in my head. But again, performance brings that to life. Ardal O'Hanlon just makes him so loveable. That was an important part of the story: people's capacity to survive terrible circumstances. We could've had a motorway full of rage

> "BRANNIGAN'S IRISH, SO YOU WANT HIM TO HAVE A BIT OF GINGER!"

and pirates and chainsaws, but I wanted to show a world that had adapted to its circumstances. With faith and hope. A very human thing to do. That's why they sing the hymns."

EDWARD THOMAS "We tooled-up Millennium's cats with a nice German submachine gun – a Schmeisser. It's quite a sexy looking weapon: the most feline submachine money can buy!"

RUSSELL T DAVIES "God knows what's going on in Javit's car. A leather-clad cat with two vestal virgins? I think **DWM** would get more complaints if I detailed the goings-on inside there!"

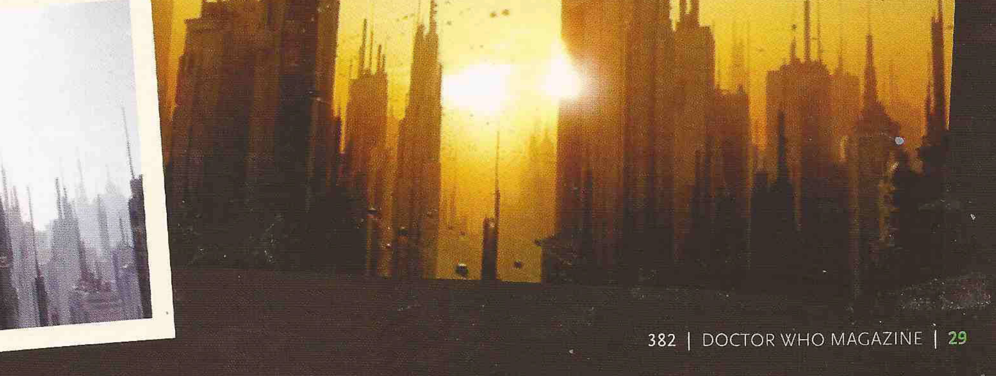


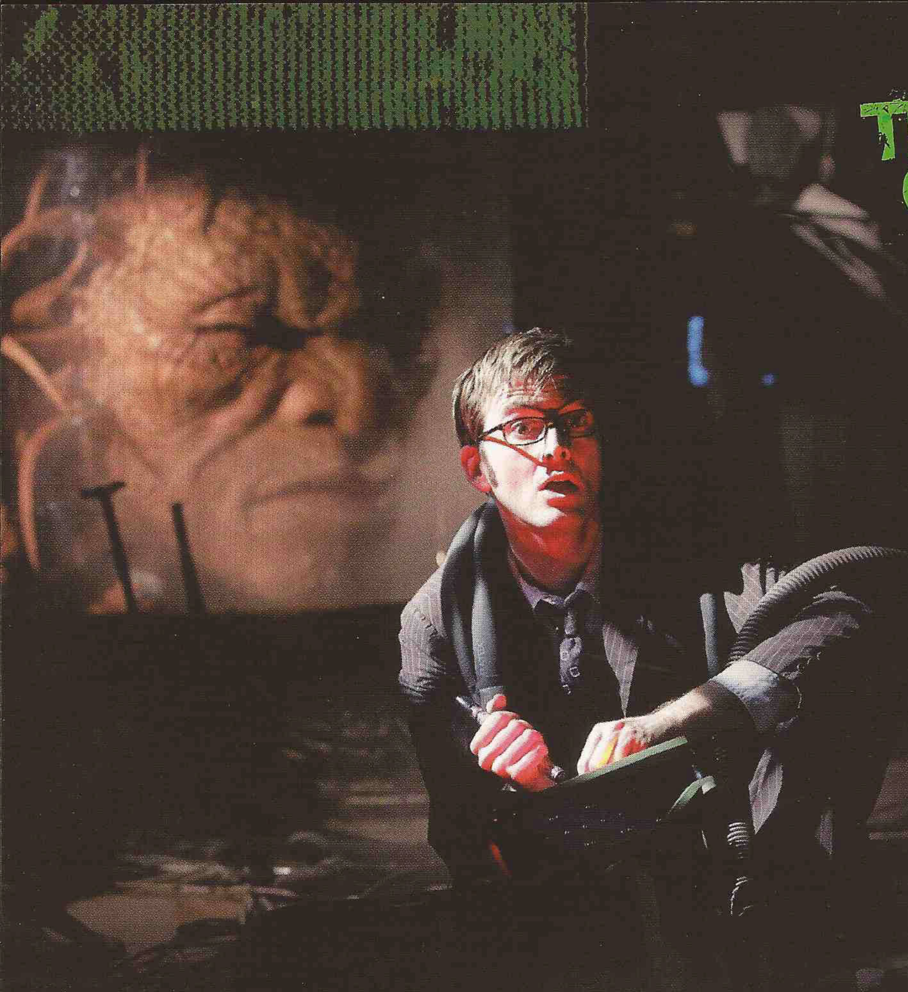
THE ANATOMY OF NEW NEW YORK

RUSSELL T DAVIES "Episode 3 was always going to be about the three levels of New New York. Up on high, in the Overcity, the posh people – who weren't dead, when I first started thinking. Below that, the Undercity, with the motorway. And below that, at the base of the city, where the concrete meets the sea, the monsters. I had all sorts of plans for the lavish and gaudy lifestyle being lived above, the toffs at play, ignoring the terrible fate of the motorists below... until the motorway took over the plot, and I had to exterminate everyone upstairs! Also, 'lavish and gaudy' can look crap on TV. But in the end, given the faith and hope and decency being displayed by the motorists, it simply didn't fit the tone, to imagine the upper classes being so callous. So I became callous, and murdered them! And it just makes the ending more magical, to set the drivers free, and give them an empty, beautiful city as a reward for their decency."

EDWARD THOMAS "When I first read the script, I had a bit of a panic – how were we going to do this? Then I realised it was more dark and dirty than the New New York we'd seen before. *Blade Runner*'s a good short-hand to use, but of course this is a very different world. Our own Sarah Payne did a concept drawing, looking up through the entire city, to show the location guys what was above Pharmacy Alley. And of course we have The Mill, which is such a great tool when you're telling a story."

DAVE HOUGHTON "We designed the New New York seen in *New Earth*, so the design department then based their cars on it. We worked out where the motorway was in relation to the city and it all came together nicely. The only time you can't quite relate the city and motorway, in terms of geography, is when the whole thing opens up at the end. You see the cars rising above the Senate House, but never get an exact sense of how they fit together."





THE DEATH OF BOE

NEILL GORTON "I always loved the concept of Boe. For *The End of the World*, we maybe put a little more into him than we should have – eye mechanisms and stuff. In Series Two we freshened him up with a new face and a lot more articulation – including his mouth, although he ended up talking psychically in *New Earth*! So when it came to *Gridlock*, I stuck me hand up in the meeting and said, 'Please can we have him actually *say* his lines?' He's dying, so there's more reason for him to actually speak… plus it gives me a chance to show off his mouth movement!"

DAVID TENNANT "I'm very sorry to see the big Face go. He's done very well for a character who started out by not getting cut during a budget meeting for *The End of the World*! He's created his own mythology and there's something remarkably personable about him. That scene at the end, where he's dying, made us all quite emotional… about this big rubber head! It's a big blob of latex, but it's such a brilliant design. There's something about the face – it really does look like it's got the whole universe

◀ *Boe helps the Doctor save the drivers on the Motorway.*

▼ *The TARDIS arrives in Pharmacy Alley on New Earth.*

▼ *A Pharmacist gets into the right mood...*

▼ *Martha Jones is kidnapped!*

THE WORD ON THE STREET...

"I got to say 'Macra' for the first time yesterday," beams David Tennant, a man whose love of *Doctor Who* is as self-evident as the day he joined the show. "It was really cool. I wonder if the surprise will get out..."

It's 28 September 2006 and we're in Pharmacy Alley: one of *Gridlock*'s few sets not involving cars or green-screen. This long set, with the TARDIS standing ever-iconically at one end, is in reality The Maltings – an open, disused building surrounded by offices in the Cardiff district of Splott. As one crew member notes, "It was spotless before we came in – you could eat your dinner off it." Now, of course, it's been all dressed up with wood-chips, mud, cardboard, dirty plastic sheets, dry ice and even the ends of plastic syringes. A crane-like contraption sprays rain when required, thanks to the practical magic of Any Effects.

It's so authentically messy, in fact, that David just slipped over while he was darting over to examine a video screen. And oops, now he's holding the sonic screwdriver in the wrong hand. See? Rain can even befuddle consummate pros like Mr Tennant.

Later, the Pharmacists come into play, surprising the Doctor and Martha as they open their booths. After one take, director Richard Clark sidles over to Freema. "That line, 'Are they selling drugs?' can't be too 'up'," he notes, before endeavouring to speed up the three Pharmacists' delivery.

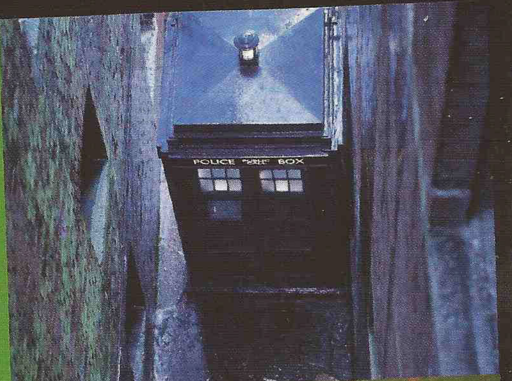
First AD Dan Mumford has the added task of controlling traffic outside, communicating with a traffic warden via radio. We're so close to the road, that an engine or a stray parp could ruin any given take. The warden admits, "I don't tell motorists the truth about why I'm holding them up, or they'd go bloody ballistic! I tell them there's roadworks, or someone's dropped dead."

Between takes, **DWM** snoops around the Pharmacy booths. The level of *Doctor Who*'s design detail never ceases to fascinate us and we're not disappointed: the walls carry little signs, alphabetically listing over 100 moods on offer. Our favourites are: Complacent, Geeky, Giddy, Thirsty, Weird, Worried, Okay, Chipper and Pissed Off. Another sign reads: "Thanks for getting moody with us. Please come again."

David is suffering more sonic-related misfortune. Amateur kidnappers Milo and Cheen have swiped Martha, slamming a door in his face as they flee. He sonics the lock, pulls the handle, tugs frantically... but it's no good, the door is locked, for real. "Useless!" he hoots, snapping out of character. Strolling over to **DWM**, he shrugs, "To be honest, me and Martha have only just met. It's no skin off my nose..."

Then something weird happens. A huge gust sweeps through the entire set, lifting plastic sheeting high into the air. The kind of majestic, concentrated gust which makes you think divine forces are at work. Everyone goes quiet.

"That was quite extraordinary," frowns David, as Pharmacy Alley returns to business. "The Wind Of Boe..."



behind its eyes. And it's a very beautifully written scene, of course."

RUSSELL T DAVIES "On the day of Boe's death scene, David actually texted me from set, to say how ridiculously sad it was! A great big lump of animatronic latex, and everyone felt sorry for him! It's also a great example of Neill Gorton's endless creativity, cos initially, they said it was impossible for Boe to come out of his tank, cos, well, he's just a thin bit of rubber, he's not a real head. But I looked so crestfallen, I should win an Oscar. 'We'll see what we can do,' sighed Neill. And when Neill says that, you know he and his team are going to slave away for days and nights, to solve the problem."

FREEMA AGYEMAN "Martha doesn't have any sort of relationship with Boe, so she's more confused than upset. She finally comes out of this motorway she's been trapped on and expects to run into the Doctor's arms, but he's crying over this big face! But as a viewer, I remember Boe – he's so animated that he really does touch a chord. It was all very sad!"

> "DAVID TEXTED ME TO SAY HOW SAD BOE'S DEATH SCENE WAS!"

NEILL GORTON "Boe was built at Millennium, while his tank was created in Cardiff. So he was always capable of being in-or-out of the container. We made a special stand so we could lay him down. I didn't shed a tear when he died – I was just happy that a character which started out as a doodle on paper grew to become a pivotal part of the show. There are two Boes in existence now, both in Cardiff. I'm sure they'll end up in exhibitions. It's good to have a pair of Boes – they make great book-ends!"

EDWARD THOMAS "While it's a sad scene, it's a great moment for us, as you're stepping back up into the Overcity. We return to some of the *art deco* stuff we established on glimpsing New New York the first time. The Mill helped us out with the huge atrium. A lovely moment and a beautiful job."

DAVE HOUGHTON "We handled the cracking CG glass on Boe's tank, as well as interior and exterior matte paintings for the Senate House. Those paintings were projected onto 3D geometry, to give you more of a sense of shape and depth. We call that process two-and-a-half D…"

RUSSELL T DAVIES "I'll miss him, that big old Face. It had to be done, cos those final four words are going to form a spine for the whole of Series Three. His legacy lives on… I did actually say, in that *Monsters and Villains* book, years back, that when he dies, the sky would crack open. And that's exactly what the Motorway roof does. Oh, the detail!"

▲ *The dead city of New New York.*

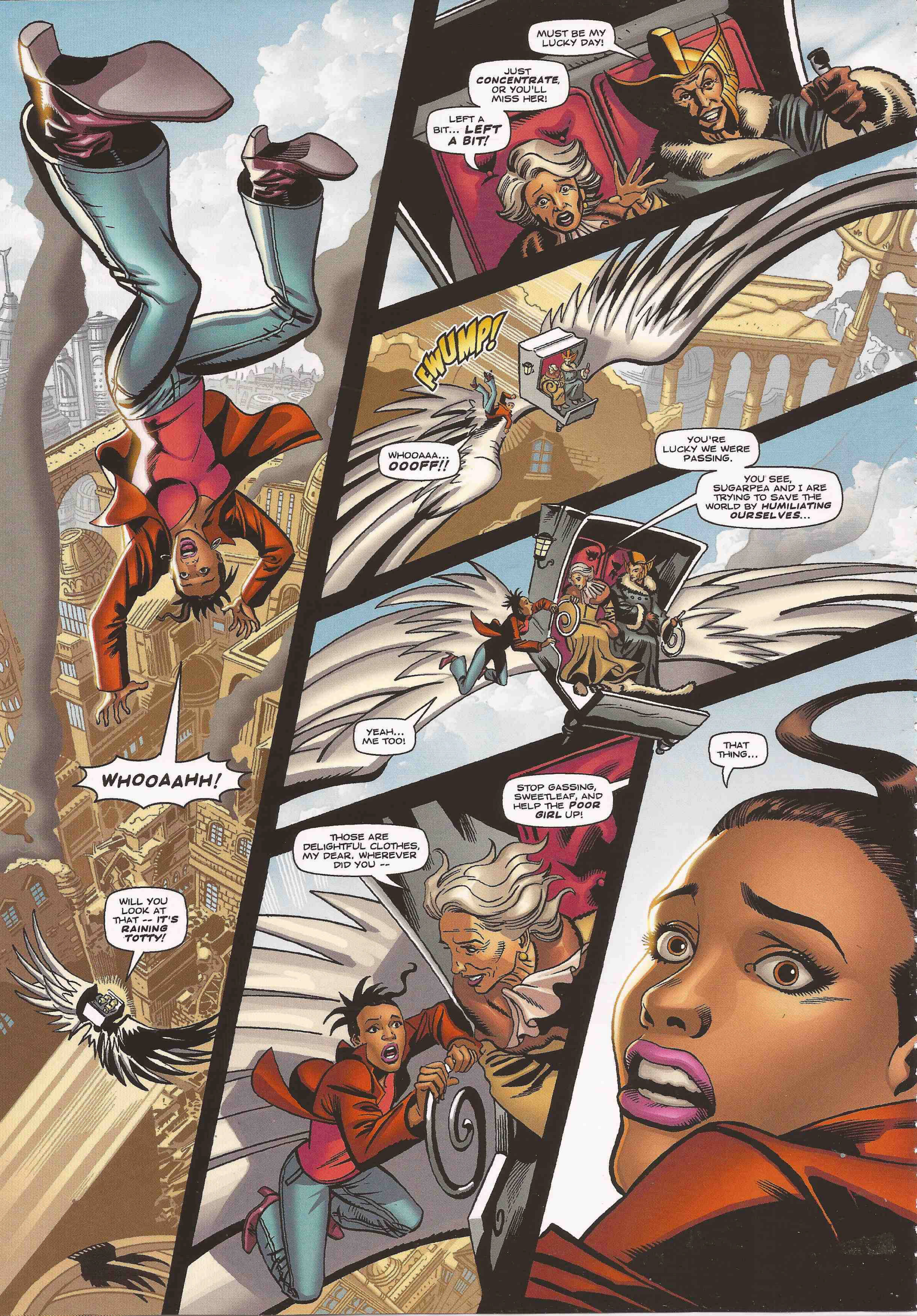
▲▼ *Top and below: The Face of Boe breathes his last – but not before four very important final words are imparted…*

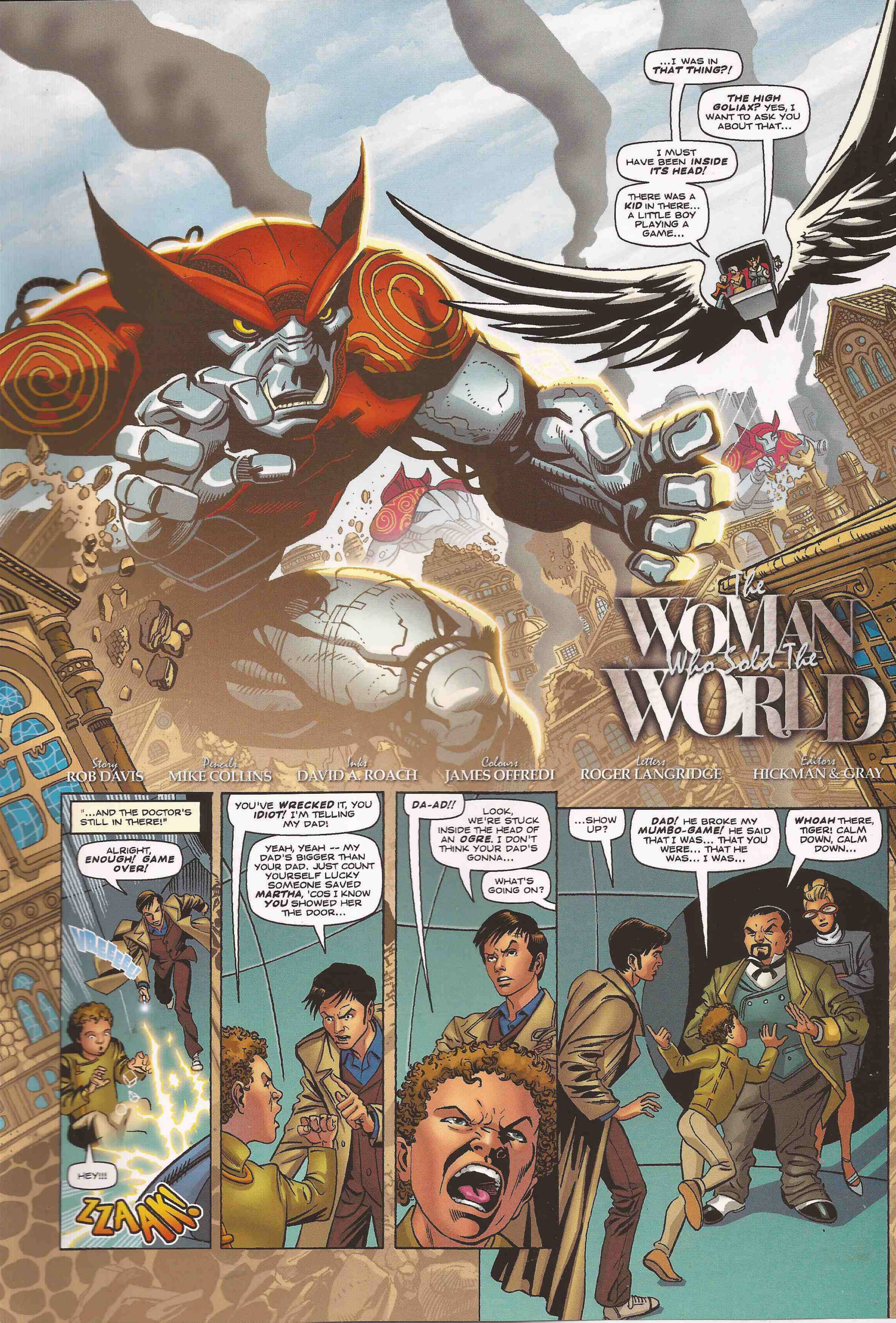
RICHARD CLARK "The real feeling of pathos during Boe's death scene is a great way to end what's hopefully going to be seen as quite an iconic episode from Russell. It's just one of so many elements in this story: Boe, the Macra, the cars and the burgeoning relationship between the Doctor and Martha."

DAVID TENNANT "*Gridlock* might merely be the third of several parts, as opposed to a trilogy – who knows? But it does feel like there's a sense of completion, with Boe dying and the secret revealed. It's the Face of Boe trilogy."

RUSSELL T DAVIES "The Five Billion stories have always been a spine. In an ever-changing programme, it's a location we keep coming back to, where we can build the mythology and the sheer comfort of knowing where you are. It's just been a consistent tick through our new Doctor's lives. But for Series Four, I think we'll move on. I'm sad to wave goodbye to Novice Hame, cos I love that character and I particularly love that actor: Anna Hope is amazing. But still, moving on is good. There'll be a futuristic, alien planet story in that slot next year, but in a different time zone. Though it'll still be linked to our ongoing continuity, he said, enigmatically…"

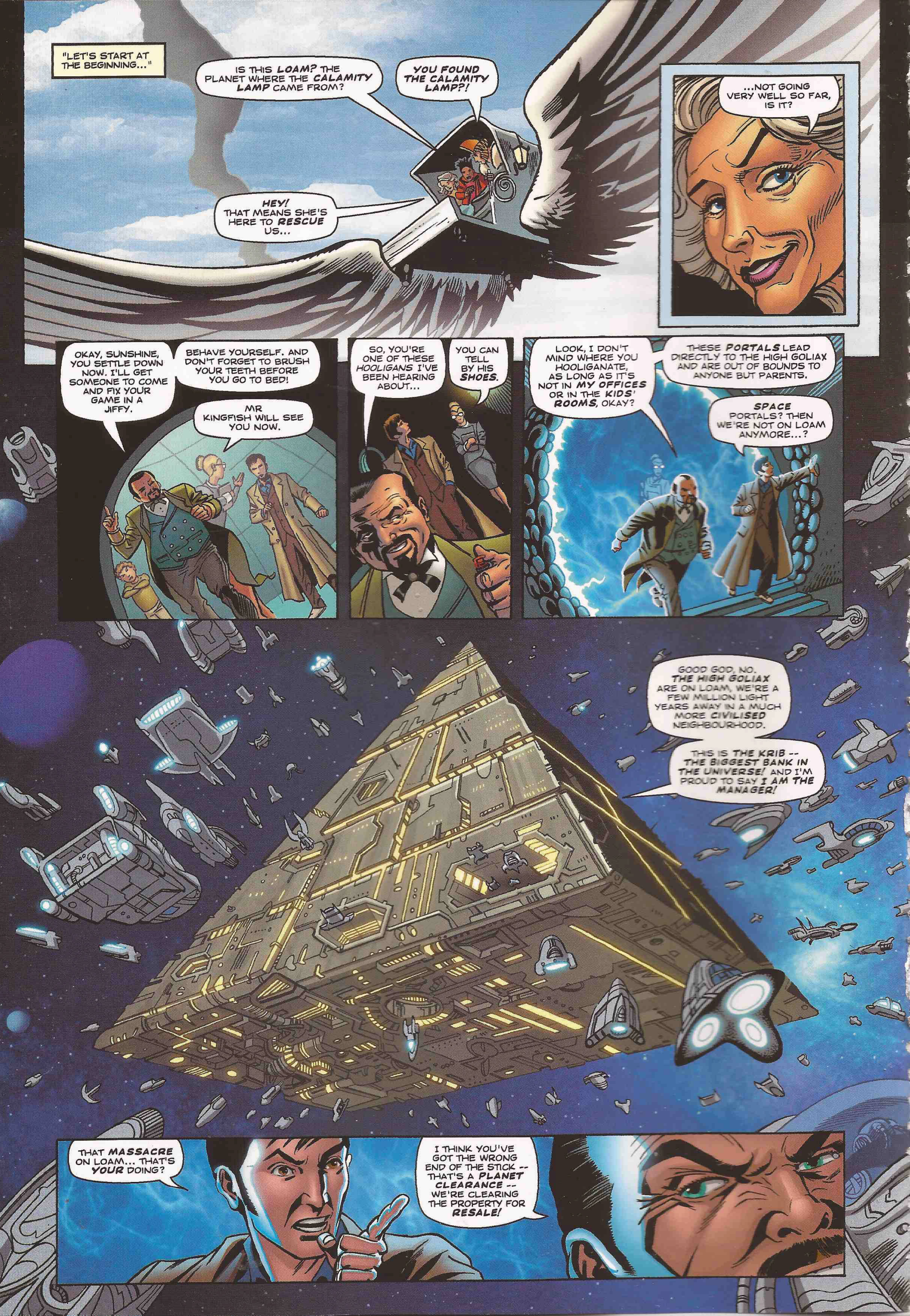
DAVID TENNANT "The meaning of Boe's secret is very clever. You assume it means there's another Time Lord around. But we've already heard the Doctor say there *are* no more Time Lords. And neither of the statements are actually wrong. It's a paradox wrapped within an enigma and sprinkled with paradox!" DWM

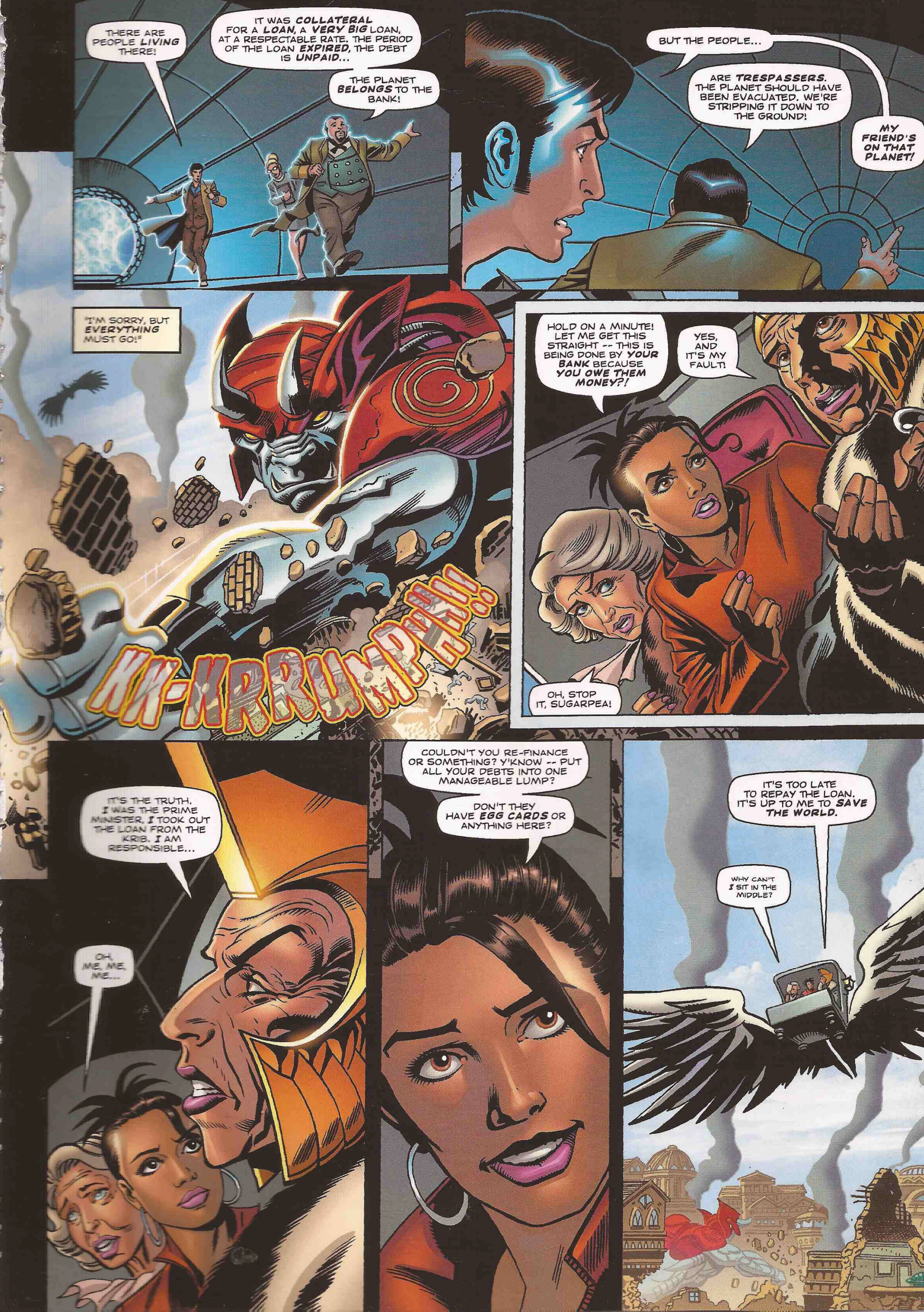

WHOOAAHH!
WILL YOU LOOK AT THAT -- IT'S RAINING TOTTY!
MUST BE MY LUCKY DAY!
JUST CONCENTRATE, OR YOU'LL MISS HER!
LEFT A BIT... LEFT A BIT!
FWUMP!
WHOOAAA... OOOFF!!
YOU'RE LUCKY WE WERE PASSING.
YOU SEE, SUGARPEA AND I ARE TRYING TO SAVE THE WORLD BY HUMILIATING OURSELVES...
YEAH... ME TOO!
STOP GASSING, SWEETLEAF, AND HELP THE POOR GIRL UP!
THOSE ARE DELIGHTFUL CLOTHES, MY DEAR. WHEREVER DID YOU --
THAT THING...

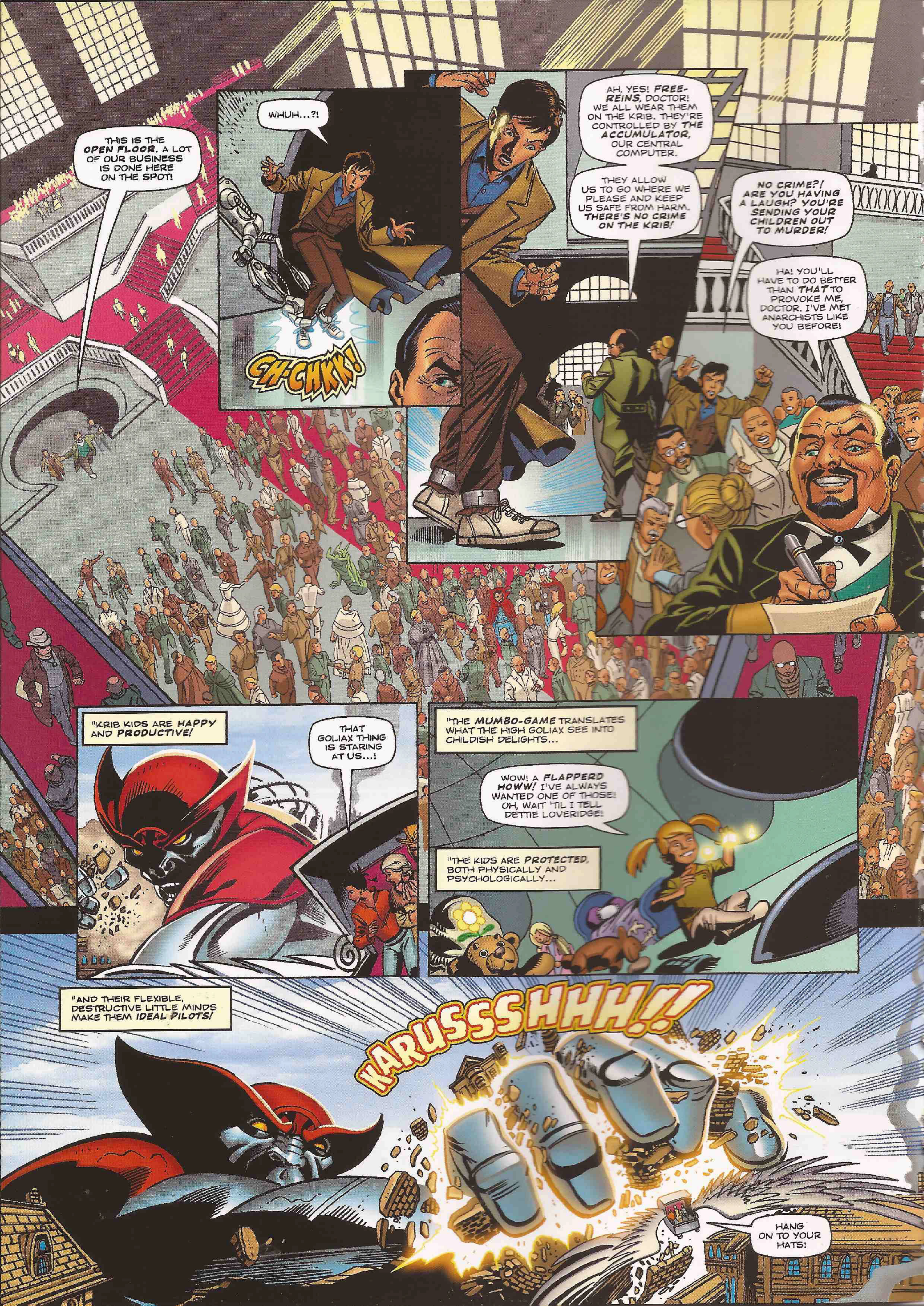

...I WAS IN THAT THING?!
THE HIGH GOLIAX? YES, I WANT TO ASK YOU ABOUT THAT...
I MUST HAVE BEEN INSIDE ITS HEAD!
THERE WAS A KID IN THERE... A LITTLE BOY PLAYING A GAME...
"...AND THE DOCTOR'S STILL IN THERE!"
ALRIGHT, ENOUGH! GAME OVER!
VREEEEE!
HEY!!!
ZZAAK!
YOU'VE WRECKED IT, YOU IDIOT! I'M TELLING MY DAD!
YEAH, YEAH -- MY DAD'S BIGGER THAN YOUR DAD. JUST COUNT YOURSELF LUCKY SOMEONE SAVED MARTHA, 'COS I KNOW YOU SHOWED HER THE DOOR...
DA-AD!!
LOOK, WE'RE STUCK INSIDE THE HEAD OF AN OGRE. I DON'T THINK YOUR DAD'S GONNA...
WHAT'S GOING ON?
...SHOW UP?
DAD! HE BROKE MY MUMBO-GAME! HE SAID THAT I WAS... THAT YOU WERE... THAT HE WAS... I WAS...
WHOAH THERE, TIGER! CALM DOWN, CALM DOWN...

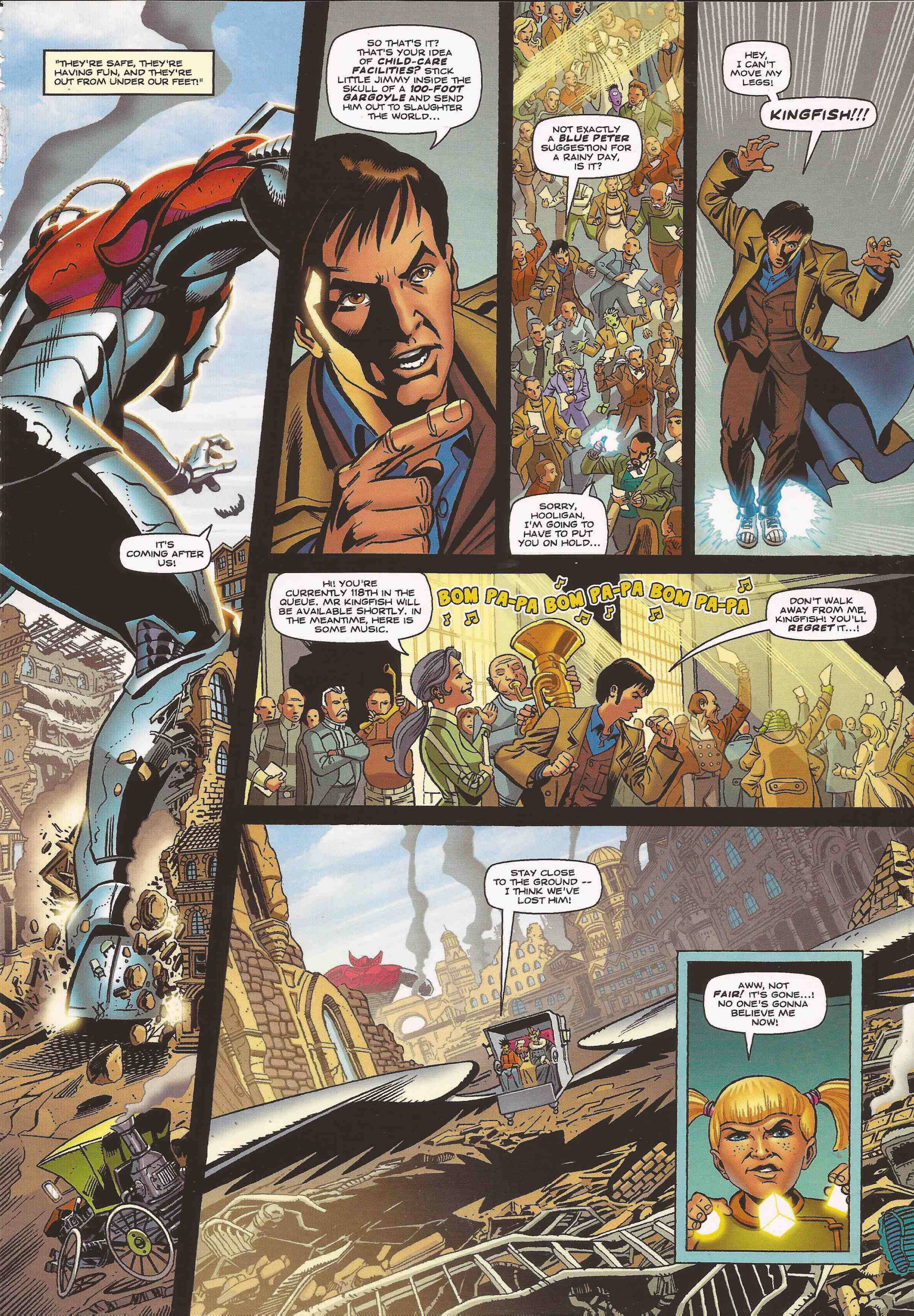
The WOMAN Who Sold The WORLD

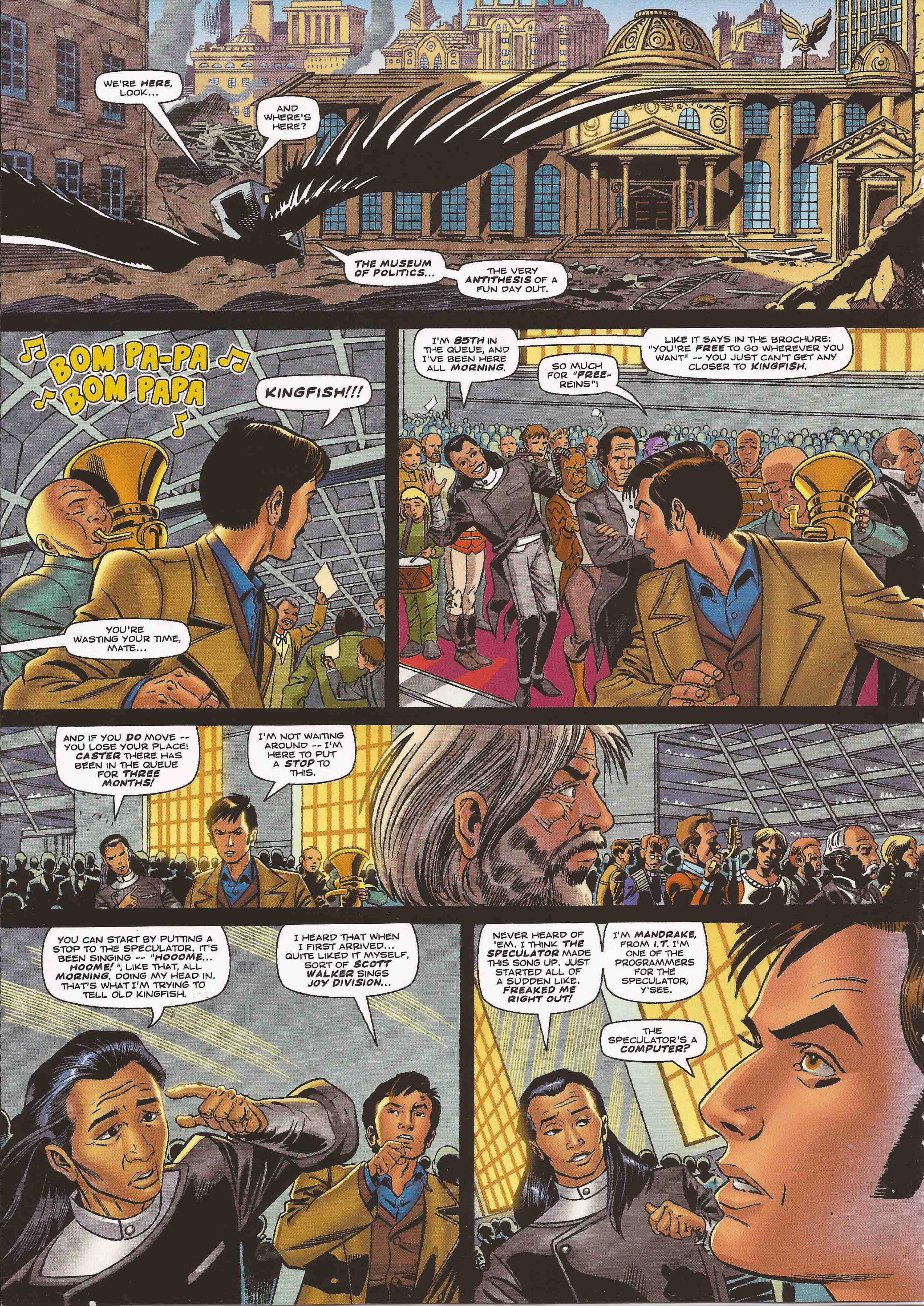
Story ROB DAVIS
Pencils MIKE COLLINS
Inks DAVID A. ROACH
Colours JAMES OFFREDI
Letters ROGER LANGRIDGE
Editors HICKMAN & GRAY

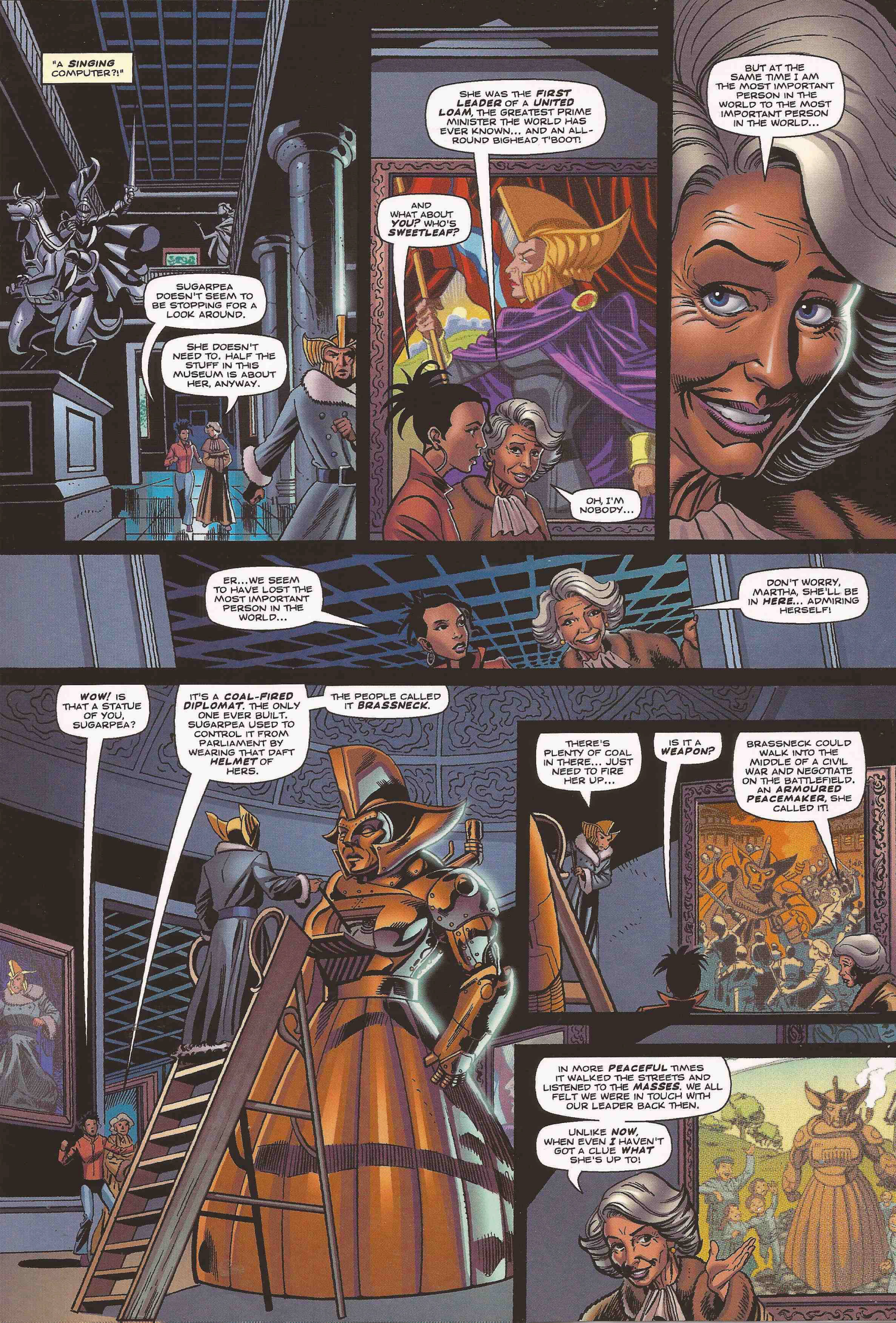

"LET'S START AT THE BEGINNING..."
IS THIS LOAM? THE PLANET WHERE THE CALAMITY LAMP CAME FROM?
YOU FOUND THE CALAMITY LAMP?!
HEY! THAT MEANS SHE'S HERE TO RESCUE US...
...NOT GOING VERY WELL SO FAR, IS IT?
OKAY, SUNSHINE, YOU SETTLE DOWN NOW. I'LL GET SOMEONE TO COME AND FIX YOUR GAME IN A JIFFY.
BEHAVE YOURSELF. AND DON'T FORGET TO BRUSH YOUR TEETH BEFORE YOU GO TO BED!
MR KINGFISH WILL SEE YOU NOW.
SO, YOU'RE ONE OF THESE HOOLIGANS I'VE BEEN HEARING ABOUT...
YOU CAN TELL BY HIS SHOES.
LOOK, I DON'T MIND WHERE YOU HOOLIGANATE, AS LONG AS IT'S NOT IN MY OFFICES OR IN THE KIDS' ROOMS, OKAY?
THESE PORTALS LEAD DIRECTLY TO THE HIGH GOLIAX AND ARE OUT OF BOUNDS TO ANYONE BUT PARENTS.
SPACE PORTALS? THEN WE'RE NOT ON LOAM ANYMORE...?
GOOD GOD, NO. THE HIGH GOLIAX ARE ON LOAM, WE'RE A FEW MILLION LIGHT YEARS AWAY IN A MUCH MORE CIVILISED NEIGHBOURHOOD.
THIS IS THE KRIB -- THE BIGGEST BANK IN THE UNIVERSE! AND I'M PROUD TO SAY I AM THE MANAGER!
THAT MASSACRE ON LOAM... THAT'S YOUR DOING?
I THINK YOU'VE GOT THE WRONG END OF THE STICK -- THAT'S A PLANET CLEARANCE -- WE'RE CLEARING THE PROPERTY FOR RESALE!

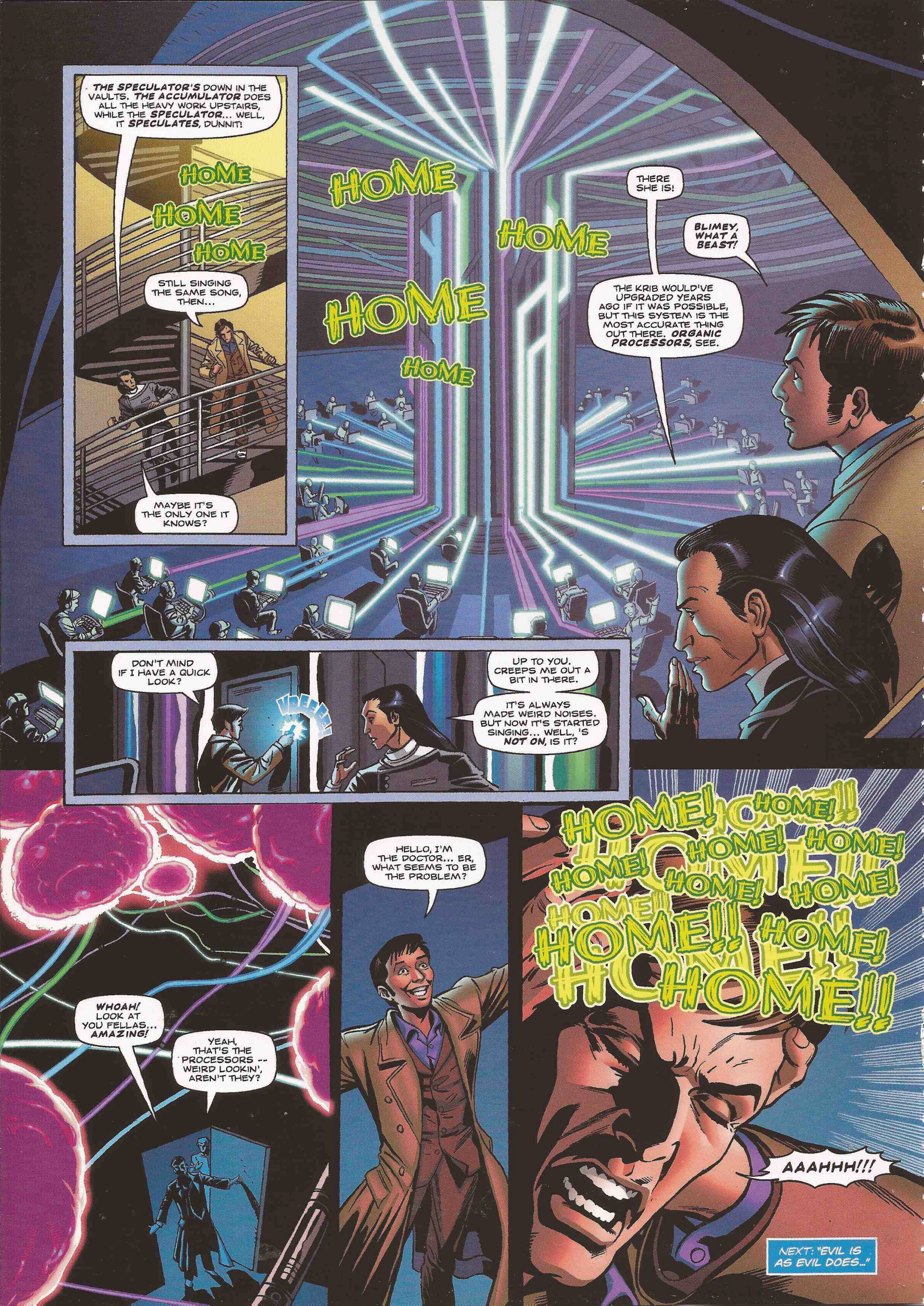

THERE ARE PEOPLE LIVING THERE!
IT WAS COLLATERAL FOR A LOAN, A VERY BIG LOAN, AT A RESPECTABLE RATE. THE PERIOD OF THE LOAN EXPIRED, THE DEBT IS UNPAID...
THE PLANET BELONGS TO THE BANK!
BUT THE PEOPLE...
ARE TRESPASSERS. THE PLANET SHOULD HAVE BEEN EVACUATED. WE'RE STRIPPING IT DOWN TO THE GROUND!
MY FRIEND'S ON THAT PLANET!
"I'M SORRY, BUT EVERYTHING MUST GO!"
KK-KRRUMPF!!!
HOLD ON A MINUTE! LET ME GET THIS STRAIGHT -- THIS IS BEING DONE BY YOUR BANK BECAUSE YOU OWE THEM MONEY?!
YES, AND IT'S MY FAULT!
OH, STOP IT, SUGARPEA!
IT'S THE TRUTH. I WAS THE PRIME MINISTER, I TOOK OUT THE LOAN FROM THE KRIB. I AM RESPONSIBLE...
OH, ME, ME, ME...
COULDN'T YOU RE-FINANCE OR SOMETHING? Y'KNOW -- PUT ALL YOUR DEBTS INTO ONE MANAGEABLE LUMP?
DON'T THEY HAVE EGG CARDS OR ANYTHING HERE?
IT'S TOO LATE TO REPAY THE LOAN. IT'S UP TO ME TO SAVE THE WORLD.
WHY CAN'T I SIT IN THE MIDDLE?

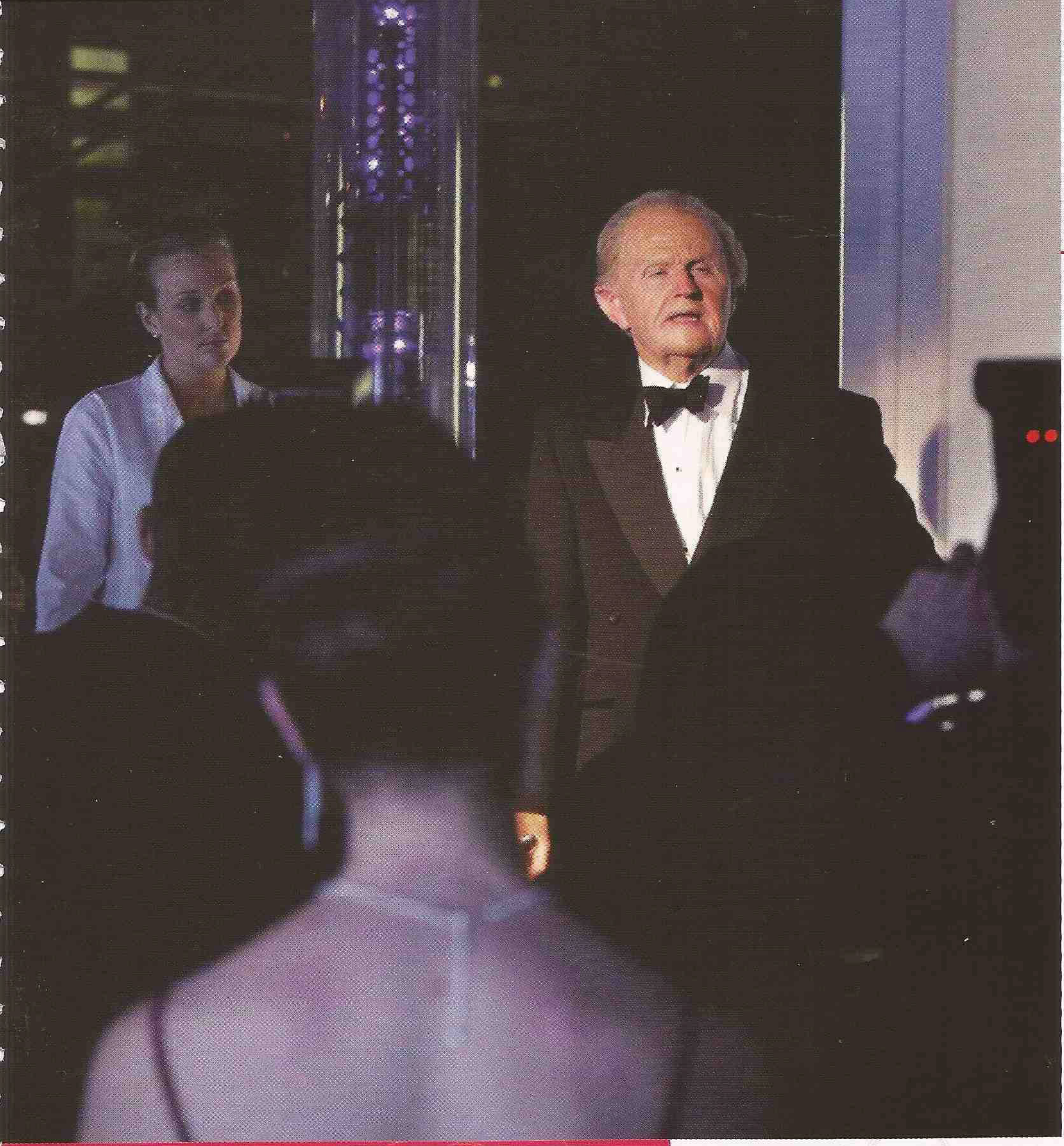

THIS IS THE OPEN FLOOR. A LOT OF OUR BUSINESS IS DONE HERE ON THE SPOT!
WHUH...?!
CH-CHKK!
AH, YES! FREE-REINS, DOCTOR! WE ALL WEAR THEM ON THE KRIB. THEY'RE CONTROLLED BY THE ACCUMULATOR, OUR CENTRAL COMPUTER.
THEY ALLOW US TO GO WHERE WE PLEASE AND KEEP US SAFE FROM HARM. THERE'S NO CRIME ON THE KRIB!
NO CRIME?! ARE YOU HAVING A LAUGH? YOU'RE SENDING YOUR CHILDREN OUT TO MURDER!
HA! YOU'LL HAVE TO DO BETTER THAN THAT TO PROVOKE ME, DOCTOR. I'VE MET ANARCHISTS LIKE YOU BEFORE!
"KRIB KIDS ARE HAPPY AND PRODUCTIVE!
THAT GOLIAX THING IS STARING AT US...!
"THE MUMBO-GAME TRANSLATES WHAT THE HIGH GOLIAX SEE INTO CHILDISH DELIGHTS...
WOW! A FLAPPERD HOWW! I'VE ALWAYS WANTED ONE OF THOSE! OH, WAIT 'TIL I TELL DETTIE LOVERIDGE!
"THE KIDS ARE PROTECTED, BOTH PHYSICALLY AND PSYCHOLOGICALLY...
"AND THEIR FLEXIBLE, DESTRUCTIVE LITTLE MINDS MAKE THEM IDEAL PILOTS!
KARUSSSHHH!!
HANG ON TO YOUR HATS!


"THEY'RE SAFE, THEY'RE HAVING FUN, AND THEY'RE OUT FROM UNDER OUR FEET!"
SO THAT'S IT? THAT'S YOUR IDEA OF CHILD-CARE FACILITIES? STICK LITTLE JIMMY INSIDE THE SKULL OF A 100-FOOT GARGOYLE AND SEND HIM OUT TO SLAUGHTER THE WORLD...
NOT EXACTLY A BLUE PETER SUGGESTION FOR A RAINY DAY, IS IT?
SORRY, HOOLIGAN, I'M GOING TO HAVE TO PUT YOU ON HOLD...
HEY, I CAN'T MOVE MY LEGS!
KINGFISH!!!
IT'S COMING AFTER US!
HI! YOU'RE CURRENTLY 118TH IN THE QUEUE. MR KINGFISH WILL BE AVAILABLE SHORTLY. IN THE MEANTIME, HERE IS SOME MUSIC.
BOM PA-PA BOM PA-PA BOM PA-PA
DON'T WALK AWAY FROM ME, KINGFISH! YOU'LL REGRET IT...!
STAY CLOSE TO THE GROUND -- I THINK WE'VE LOST HIM!
AWW, NOT FAIR! IT'S GONE...! NO ONE'S GONNA BELIEVE ME NOW!


WE'RE HERE, LOOK...
AND WHERE'S HERE?
THE MUSEUM OF POLITICS...
THE VERY ANTITHESIS OF A FUN DAY OUT.
BOM PA-PA BOM PAPA
KINGFISH!!!
YOU'RE WASTING YOUR TIME, MATE...
I'M 85TH IN THE QUEUE, AND I'VE BEEN HERE ALL MORNING.
SO MUCH FOR "FREE-REINS"!
LIKE IT SAYS IN THE BROCHURE: "YOU'RE FREE TO GO WHEREVER YOU WANT" -- YOU JUST CAN'T GET ANY CLOSER TO KINGFISH.
AND IF YOU DO MOVE -- YOU LOSE YOUR PLACE! CASTER THERE HAS BEEN IN THE QUEUE FOR THREE MONTHS!
I'M NOT WAITING AROUND -- I'M HERE TO PUT A STOP TO THIS.
YOU CAN START BY PUTTING A STOP TO THE SPECULATOR. IT'S BEEN SINGING -- "HOOOME... HOOME!", LIKE THAT, ALL MORNING. DOING MY HEAD IN. THAT'S WHAT I'M TRYING TO TELL OLD KINGFISH.
I HEARD THAT WHEN I FIRST ARRIVED... QUITE LIKED IT MYSELF, SORT OF SCOTT WALKER SINGS JOY DIVISION...
NEVER HEARD OF 'EM. I THINK THE SPECULATOR MADE THIS SONG UP. JUST STARTED ALL OF A SUDDEN LIKE. FREAKED ME RIGHT OUT!
I'M MANDRAKE, FROM I.T. I'M ONE OF THE PROGRAMMERS FOR THE SPECULATOR, Y'SEE.
THE SPECULATOR'S A COMPUTER?


"A **SINGING** COMPUTER?!"
SUGARPEA DOESN'T SEEM TO BE STOPPING FOR A LOOK AROUND.
SHE DOESN'T NEED TO. HALF THE STUFF IN THIS MUSEUM IS ABOUT HER, ANYWAY.
SHE WAS THE **FIRST LEADER** OF A **UNITED LOAM**, THE GREATEST PRIME MINISTER THE WORLD HAS EVER KNOWN... AND AN ALL-ROUND BIGHEAD T'BOOT!
AND WHAT ABOUT **YOU?** WHO'S **SWEETLEAF?**
OH, I'M NOBODY...
BUT AT THE SAME TIME I AM THE MOST IMPORTANT PERSON IN THE WORLD TO THE MOST IMPORTANT PERSON IN THE WORLD...
ER...WE SEEM TO HAVE LOST THE MOST IMPORTANT PERSON IN THE WORLD...
DON'T WORRY, MARTHA, SHE'LL BE IN **HERE**... ADMIRING HERSELF!
WOW! IS THAT A STATUE OF YOU, SUGARPEA?
IT'S A **COAL-FIRED DIPLOMAT**. THE ONLY ONE EVER BUILT. SUGARPEA USED TO CONTROL IT FROM PARLIAMENT BY WEARING THAT DAFT **HELMET** OF HERS.
THE PEOPLE CALLED IT **BRASSNECK**.
THERE'S PLENTY OF COAL IN THERE... JUST NEED TO FIRE HER UP...
IS IT A **WEAPON?**
BRASSNECK COULD WALK INTO THE MIDDLE OF A CIVIL WAR AND NEGOTIATE ON THE BATTLEFIELD. **AN ARMOURED PEACEMAKER**, SHE CALLED IT!
IN MORE **PEACEFUL** TIMES IT WALKED THE STREETS AND LISTENED TO THE **MASSES**. WE ALL FELT WE WERE IN TOUCH WITH OUR LEADER BACK THEN.
UNLIKE **NOW**, WHEN EVEN **I** HAVEN'T GOT A CLUE **WHAT** SHE'S UP TO!


THE SPECULATOR'S DOWN IN THE VAULTS. THE ACCUMULATOR DOES ALL THE HEAVY WORK UPSTAIRS, WHILE THE SPECULATOR... WELL, IT SPECULATES, DUNNIT!
HOME
HOME
HOME
STILL SINGING THE SAME SONG, THEN...
MAYBE IT'S THE ONLY ONE IT KNOWS?
HOME
HOME
HOME
HOME
THERE SHE IS!
BLIMEY, WHAT A BEAST!
THE KRIB WOULD'VE UPGRADED YEARS AGO IF IT WAS POSSIBLE, BUT THIS SYSTEM IS THE MOST ACCURATE THING OUT THERE. ORGANIC PROCESSORS, SEE.
DON'T MIND IF I HAVE A QUICK LOOK?
VREEEE
UP TO YOU. CREEPS ME OUT A BIT IN THERE.
IT'S ALWAYS MADE WEIRD NOISES. BUT NOW IT'S STARTED SINGING... WELL, 'S NOT ON, IS IT?
WHOAH! LOOK AT YOU FELLAS... AMAZING!
YEAH, THAT'S THE PROCESSORS -- WEIRD LOOKIN', AREN'T THEY?
HELLO, I'M THE DOCTOR... ER, WHAT SEEMS TO BE THE PROBLEM?
HOME! HOME! HOME! HOME! HOME! HOME! HOME! HOME!! HOME! HOME!!
AAAHHH!!!
NEXT: "EVIL IS AS EVIL DOES..."



TV PREVIEW

EPISODE 6:

THE LAZARUS EXPERIMENT

DOCTOR · WHO

BROADCAST
Saturday 5 May, BBC One

STARRING
David Tennant, Freema Agyeman, Mark Gatiss, Thelma Barlow, Gugu Mbatha Raw, Adjoa Andoh, Reggie Yates

WRITER
Stephen Greenhorn

DIRECTOR
Richard Clark

IN A NUTSHELL
An enigmatic scientist claims to have developed a machine that will rejuvenate his entire body. With the push of a single button, the 'Genetic Manipulation Device' could redefine humanity, but the Doctor fears grave and far-reaching consequences. Who is the paymaster at Lazarus Laboratories? Why is Martha's sister, Tish, on the payroll? And what is the price of so-called scientific progress? Be afraid. Be very afraid.

QUOTE, UNQUOTE
THE DOCTOR: It's not a trick. I wish it were.
MARTHA: So what just happened?
THE DOCTOR: He just changed what it means to be human.

GROWING OLD ISN'T EASY. FIRST YOU lose your eyesight, then your hearing, and then your looks. You get hunchbacked and grey-headed, shrivelled and decrepit, and you're wracked with the guilt of being a burden. That's the way it goes. As Homer Simpson observed: "You've done a lot of great things, but you're a very old man, and old people are useless." But Professor Richard Lazarus has decided to grow old disgracefully...

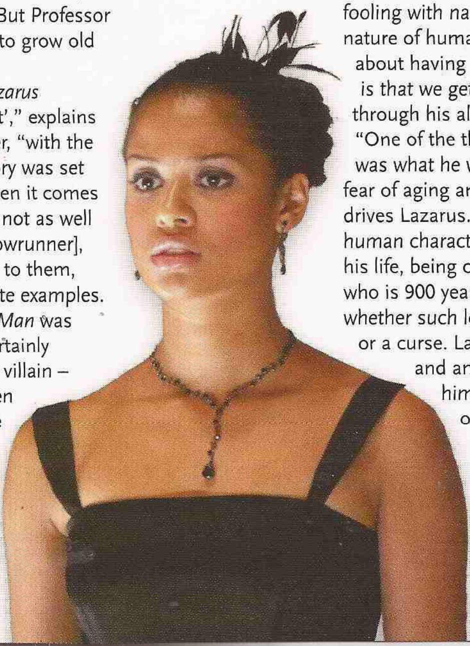
"The basic brief for *The Lazarus Experiment* was 'mad scientist'," explains Stephen Greenhorn, the writer, "with the added stipulation that the story was set in contemporary London. When it comes to comic books, I'm certainly not as well read as Russell [T Davies, showrunner], but I'm not exactly a stranger to them, and we discussed our favourite examples. Doctor Octopus from *Spider-Man* was an initial inspiration – and certainly influenced the naming of our villain – but the Green Goblin and even characters like the Hulk came up. Specifically, we were looking at that subcategory of the genre where a scientist involves himself in his own experiments, something goes wrong, and he becomes something terrible. Also, I was thinking about films like *The Fly*, examples from literature like *Jekyll and Hyde*, and the Faust legend."

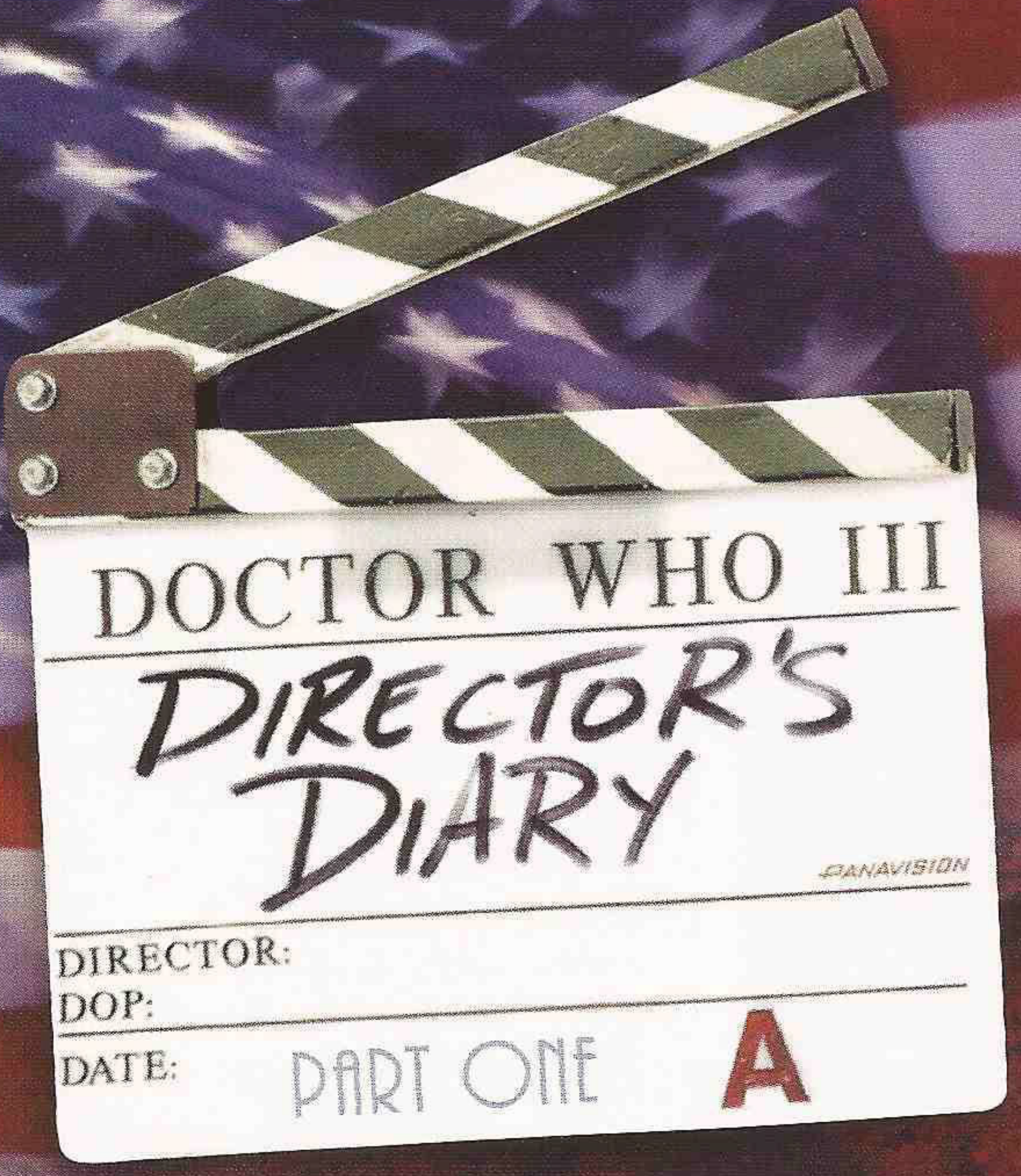
The Lazarus Experiment is about the value of growing old, the implications of scientific 'advancement', the dangers of fooling with nature, and, of course, the nature of humankind. "What's exciting about having the Doctor as a character is that we get to look at ourselves through his alien eyes," says Stephen. "One of the things that interested me was what he would make of the human fear of aging and death – which is what drives Lazarus. I liked the idea of this human character, desperate to extend his life, being confronted by someone who is 900 years old. I wanted to explore whether such longevity was a blessing or a curse. Lazarus suffers from vanity and ambition. He describes himself as 'more than just an ordinary human'. I like the Doctor's reply: 'There is no such thing as an ordinary human'."

Lazarus is played with unashamed relish by Mark Gatiss, who scripted episodes of the last two series, making him one of a select few to have both written for and acted in the show. Thelma Barlow is cast against type as his steely partner, Lady Thaw. "I was thrilled when Mark agreed to play Lazarus," says Stephen, "not just because he's a great actor, but also because he understands *Doctor Who* so well. Another plus was that he and David Tennant are friends, so I knew that they'd relish the chance to play against each other."

The plot has echoes of Jon Pertwee's era, but the visuals definitely do not, the CG monster being especially magnificent. Add to the mix the Doctor in a tux ("You know, whenever I wear this, something bad happens"), our first chance since the series opener to get to know Martha's family a bit better (Francine, Leo, and Tish all appear, Stephen adding: "We did talk about where Russell wanted the arc of Martha's family to go – particularly the character of Tish."), a breathtaking climax, and some tantalising hints about certain events later in the series, and **DWM** readers are in for a treat.

BENJAMIN COOK

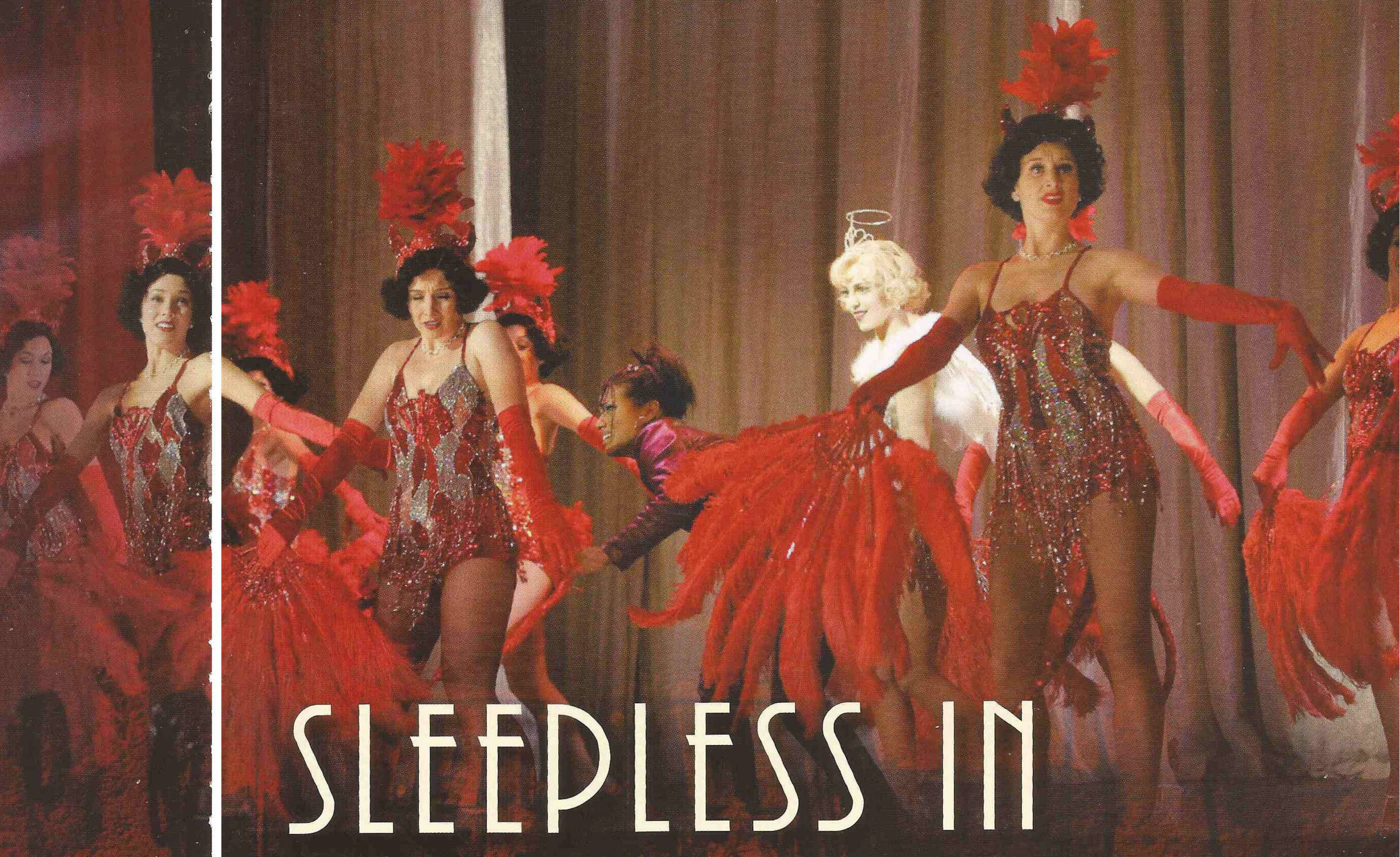




SLEEPLESS IN MANHATTAN

Director **James Strong** was the man behind the cameras for the recent two-part story *Daleks in Manhattan* and *Evolution of the Daleks*. Now, exclusively for **DWM**, James shares his diary on the making of this epic tale – as *Doctor Who* heads to the Big Apple…

NEW YORK PHOTOS COURTESY OF **DOCTOR WHO CONFIDENTIAL**



“They're *what*, sir?”

I turn bright red, aware of the queue already forming behind me. “They're false pig-teeth,” I say, “for a human pig-man.”

The tall US Customs Official shifts in his large leather seat. He doesn't look happy.

“I work on *Doctor Who*,” I add, “and there's this character, Lazlo, who gets turned into a pig-man –”

“Doctor *what*?”

“*Doctor Who*, officer. It's a TV show.”

No response.

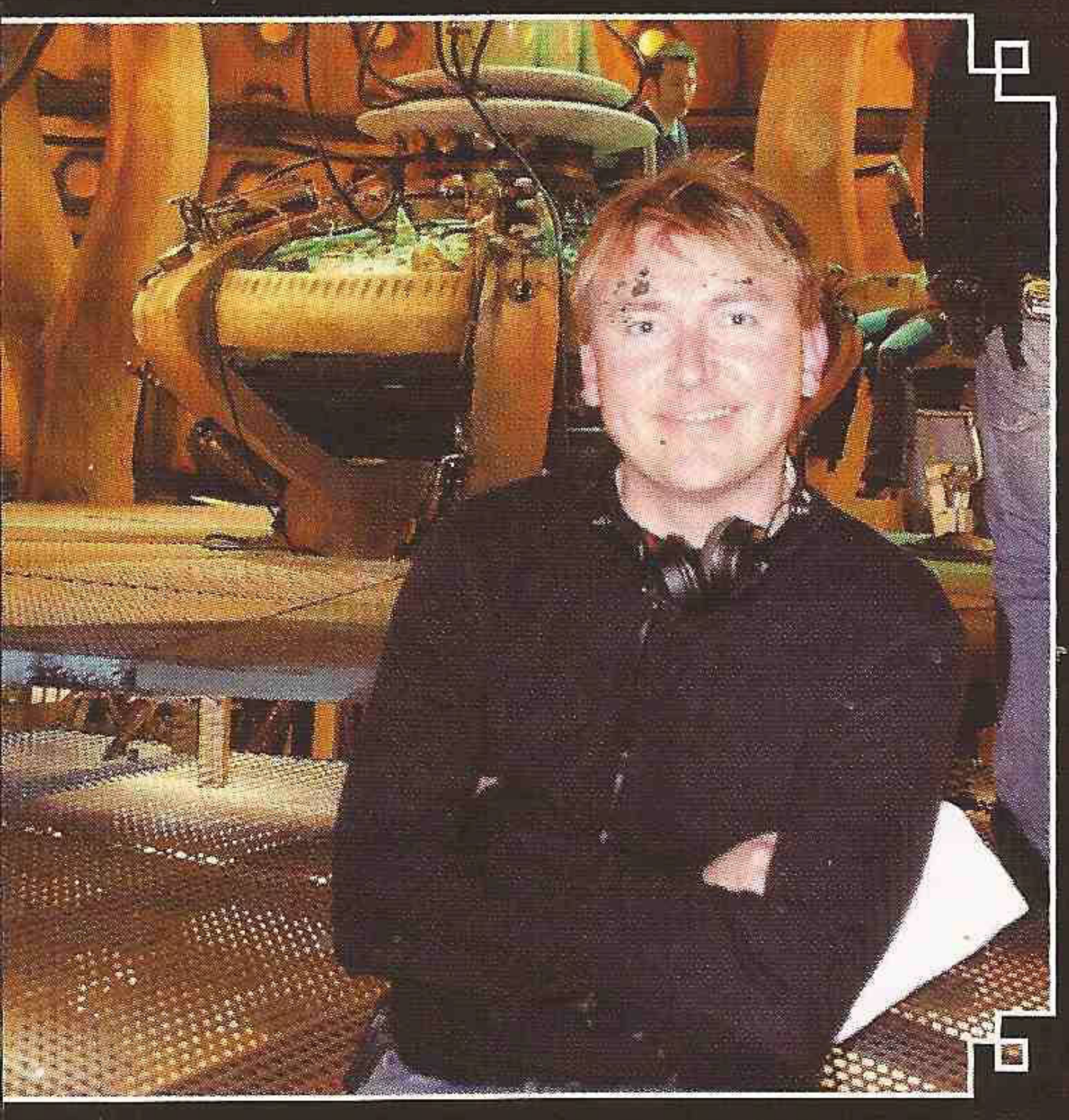
“In the UK.”

Nothing.

“He's an alien who travels through time and space, fighting evil and…”

As I stand here in the arrivals lounge at Los Angeles International Airport, being grilled by an armed and clearly confused US Customs Officer, whose eyes are starting to glaze over, I can't help but smile – which probably isn't helping. Maybe it's the 11-hour flight that I've just endured, wedged in between a family of Greek dentists (I kid you not), or maybe it's the thought that I'm standing here in the middle of the night, on the other side of the world, attempting to smuggle a set of false pig-teeth through US customs? This could only happen on *Doctor Who* – and how I love it!

But this is the end of an epic journey. Let's go back to the beginning…



THURSDAY 17 AUGUST 2006

Phil Collinson, the producer, has left a message on my phone, asking if I'd be interested in directing a block of two episodes involving the Daleks taking over New York. I play the message again. Blimey! I call him back. “It sounds amazing,” I say. “And we're shooting in New York, right?” I hear Phil's Northern cackle. “Wrong! It'll be shooting in Newport, not New York!” This is going to be a challenge.

WED 30 AUGUST

I bump into Gillane Seaborne from *Doctor Who Confidential*. She's heard about Daleks in New York, and she's really excited. So excited, in fact, that she and a small team are taking Helen Raynor, the writer of these episodes, to New York to interview her. It'll be brilliant, she says, to have the real New York on screen.

And then it strikes me: we *have* to go too! We just can't do an entire two-part adventure set in New York without going to the actual place. “But you directed *The Impossible Planet* last year,” says a little voice inside my head, “without going into outer space!” But that was the unknown; we imagined the whole thing, and no one could say that it is or isn't like that. Everyone has such clear pictures of what New York is like; to get it wrong could scupper the production. If we don't go, we'll have to rely on archive or library footage – badly shot general views, from the wrong angle, at the wrong time of day. We can't do that.

A plan forms: we'll accompany *Confidential* to New York, shoot CG plate shots for the episodes, and they can film us doing it. Gillane is sold; we decide to work on Phil. I'm not sure the budget will stretch, but we must try.

FRI 1 SEPTEMBER

I e-mail Phil, asking whether he's aware that *Confidential* is going to New York. I suggest taking a skeleton crew so that we can film our plates and, crucially, get bona fide New York City in our episodes.

This is iconic stuff. The stuff of TV legends. I'm going to be shooting the Daleks! But how? Do I look for some radical new way of re-imagining them? Do I have to find a way of doing something different? Or would that be just for the sake of it? Although my childhood memories of the Daleks suggest that they can be a bit static and unwieldy to look at, they are, in fact, a beautiful piece of design. They need to look gorgeous, powerful, and, most of all, alive. I order DVDs of recent Dalek adventures, and some classic episodes, as well as the 1960s Dalek films with Peter Cushing.

Later, I check my e-mails. No reply from Phil. Newport it is, then. It doesn't matter; it'll still be brilliant.

SAT 16 SEPTEMBER

The first script is huge, daunting, and wonderful. Immediately, it instantly reads as something truly epic in scale and scope. A 1930s theatre! Hooverville! The small matter of the Empire State building! Oh, and an army of pig-men attacking Manhattan at night, plus a song and dance number! Peter Bennett, my first assistant director, is already looking rather pale. How can we realise such an adventure? Can we do it justice? Can *I* do it justice?

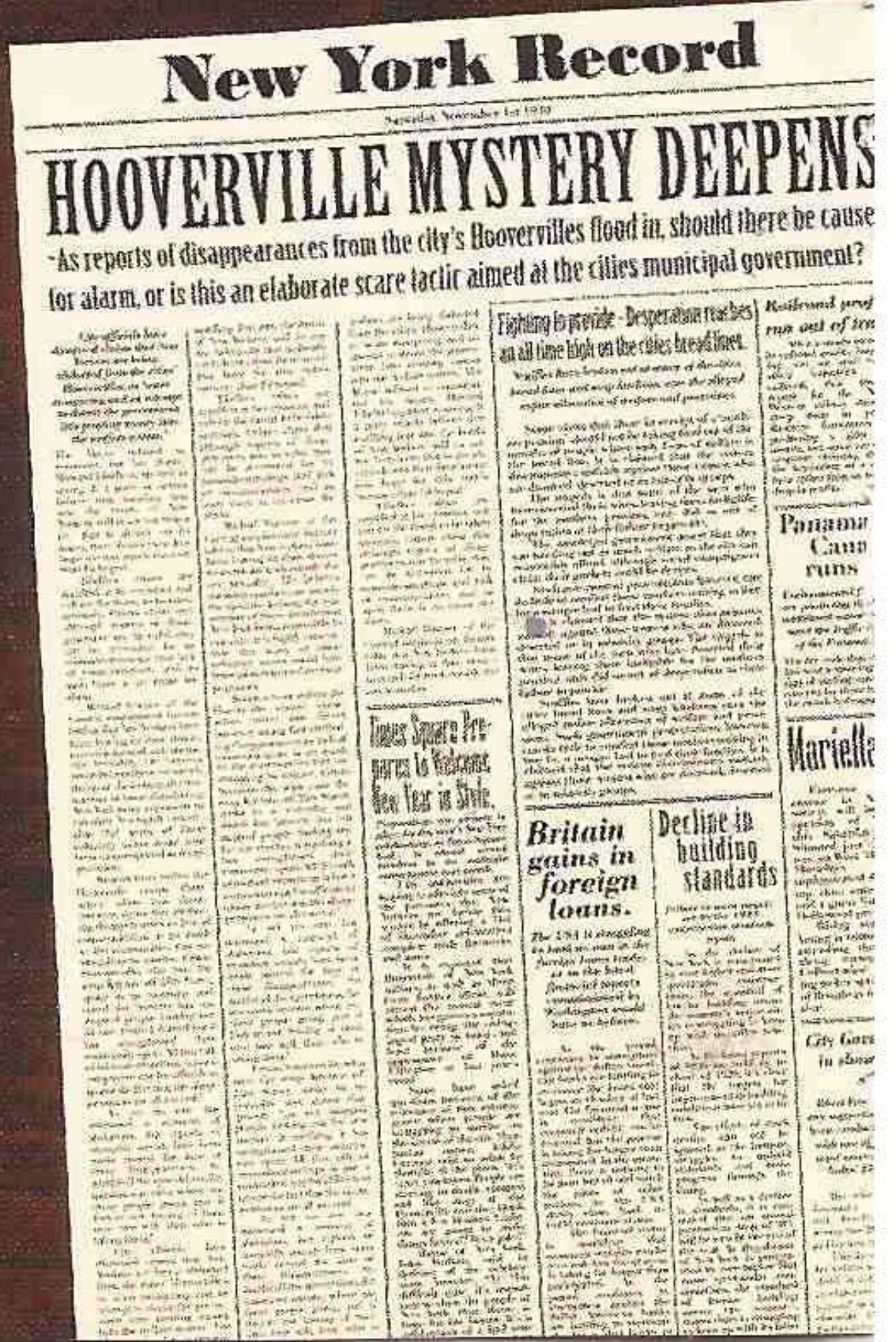
I was so lucky with the source material for *The Impossible Planet* and *The Satan Pit* – the images and the world were instantly evoked for me – but this is my first real period piece, and so it's a new challenge. I want the images to be real and credible, but also as gorgeous and heightened as we've come to expect from *Doctor Who*. It's history in glorious widescreen, but a *Who*-style history.

I pore over old photos of New York, and particularly of the construction of the Empire State Building. That classic image of the workers, sat having lunch on a girder, perched precariously miles above the ground – we have to incorporate that somehow. Yet, while you have to pay homage to the images that one expects to see, and provide the spectacle and vista that the story demands, we must also try to create new images and ideas specifically for our story – ones that could only ever be in our film. Then we, too, become history.

SUN 17 SEPTEMBER

Pre-production is underway in earnest. As usual with *Doctor Who*, we'll break the script and various locations down into roughly two groups: half will be built sets, and half will be locations. With this being a period piece and set in the New York, it's going to be a tough ask to find many real locations… but we have to, as the Art Department simply can't afford to build every set, and don't have the time.

We've decided that the theatre will be a location, as will the lab where the Daleks cook up their plans. Hooverville, a shantytown in the heart of Manhattan, will have to be a real place too. This means that we'll be building sets for the office in the Empire State Building, and for the sewers that run underneath Manhattan. We did briefly consider filming the sewers on location, but health and safety concerns rule out a real sewer (thank the lord!), and decent tunnels are, apparently, almost impossible to find. ▶



New York Record

HOOVERVILLE MYSTERY DEEPENS

-As reports of disappearances from the city's Hoovervilles flood in, should there be cause for alarm, or is this an elaborate scare tactic aimed at the cities municipal government?

Fighting to provide - Desperation reaches an all time high on the cities breadlines.

Times Square Prepares to Welcome New Year in Style.

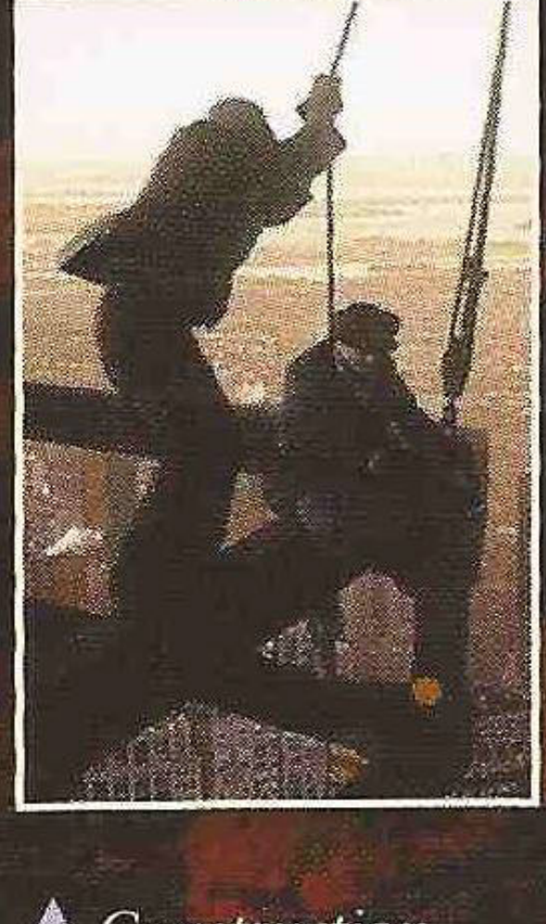
Britain gains in foreign loans.

Decline in building standards

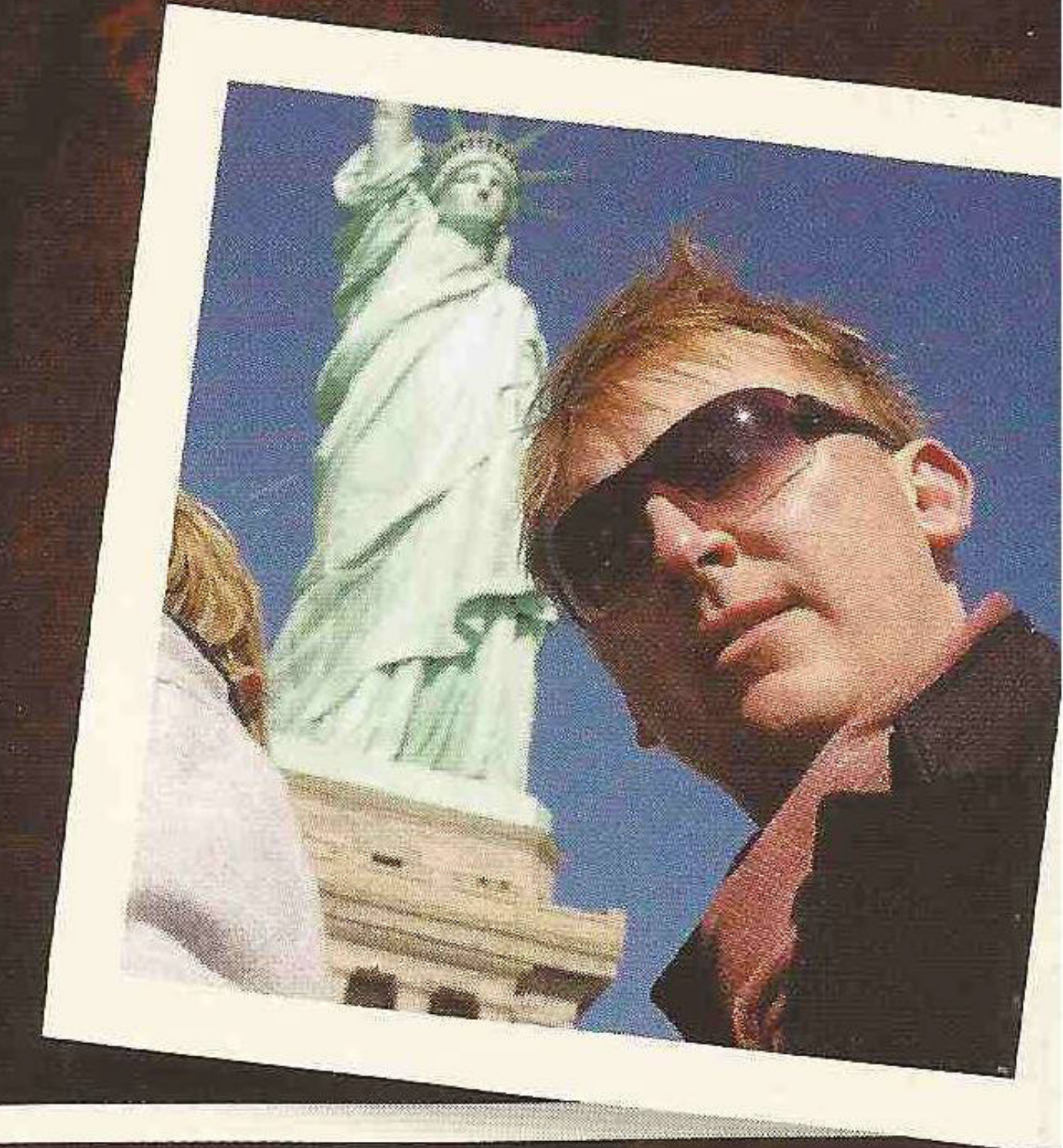
Panama Canal runs

Marielle

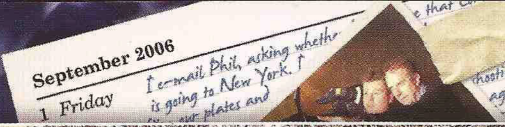
▼ *A 1930s New York newspaper created by the* ***Doctor Who*** *art department.*

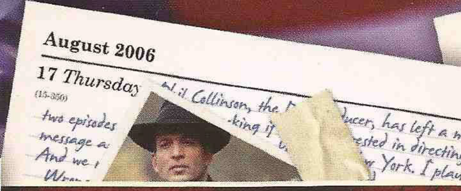


▲ *Construction workers slave away on the girders high over New York.*



◀ ▲ *Far left and inset above:* ***Daleks in Manhattan*** *director James Strong.*





September 2006
Friday
Today is the To
something othe
arrived yest
my life. I
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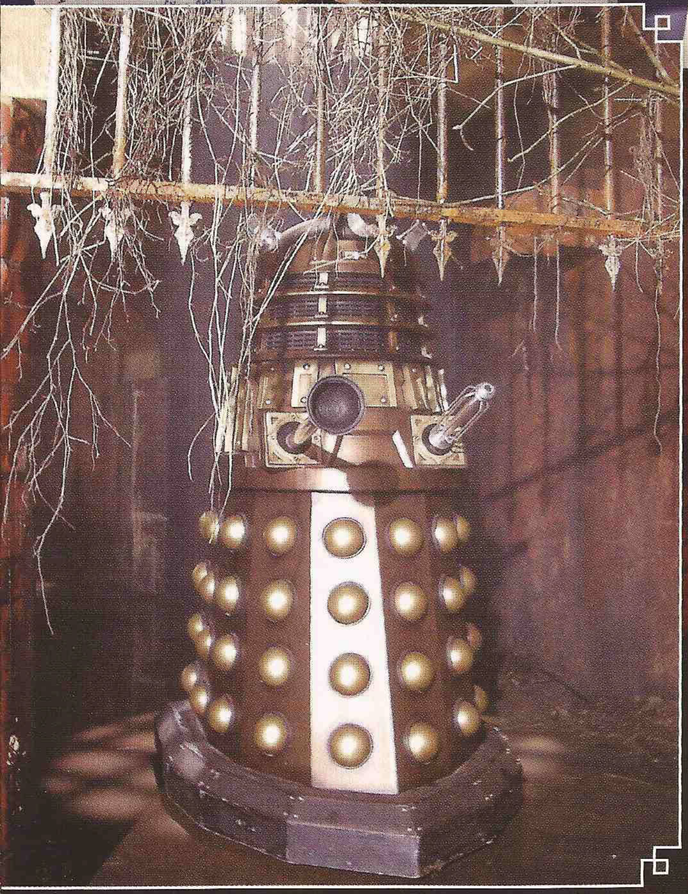
arrive



▲ *The Daleks are lurking on the sewers of Manhattan...*

THE DALEKS NEED FLAT SURFACES, OR THEY'LL WOBBLE. MY DREAMS OF THEM SWEEPING AROUND THE SET SHATTER!

◄ The DVDs of various Dalek episodes have arrived. Interesting. They're so iconic, and yet they can often lack the elegance of movement that they deserve. Too often the Daleks seem to wheel into place, and deliver their dialogue on the spot. I do understand that they're not easy to shoot, though. Their size and manoeuvrability are, apparently, comparable to a shopping trolley.

MON 18 SEPTEMBER

Good news! In fact, 'start spreading the news...' Phil has agreed to let us film in New York! Well, actually, it's just me, Phil, and the cameraman, and it's economy all the way, and we're all sharing a park bench in Central Park! No matter, we'll get some amazing stuff. These shots will ensure that our episode is truly unique.

The *Confidential* office is organising the trip, so I give them a list of locations at which we'll need to film. You need a permit to shoot anything in New York City, especially since 9/11 – security has been stepped up. I just hope we can get all the permissions in time.

TUE 19 SEPTEMBER

The script for the second episode has arrived, and it's bigger in scale than the first! An army is created in the basement of the Empire State Building that attacks the whole of Manhattan, while a solar flare hits the top of a mast, and it all concludes with a major shootout in the streets below! Pete and I reel at the numbers of extras and locations now required, both of which far exceed the allocated amounts. I fear that something will have to go.

FRI 22 SEPTEMBER

Today is the Tone Meeting. Except for once I have something other than *Doctor Who* on my mind: Harry, my beautiful son, arrived yesterday at 2.30 am, and it was the most profound experience of my life. I've hardly slept a wink, but have the euphoric buzz shared by every new father, so it's in a rather delirious and fatigued state that I board an early train to Cardiff.

When I arrive, I discover that Russell T Davies is unwell so won't be attending. I'm gutted. His one-word steer for my last block of episodes – which was 'tough' (the alien world must be tough, real, and dangerous) – shaped everything that we did. For now, we all miss that overarching steer in the right direction.

I try, though, to set out what I'd like to do with these episodes. I want that Hollywood glamour feeling of a huge matinee adventure – big, bold camera sweeps conveying an epic and thrilling story. I want to use wide-angle lenses, fill the scenes with colour and glamour, and yet make them authentic and believable. I love it when *Doctor Who* glimpses major moments in history through a half-open door. We're true to the period detail, but we focus on a tiny detail. We're tackling 1930s America, but it's not with gangsters in spats but the construction of the Empire State Building. Fabulous!

Down to the practicalities, and much discussion of how Mr Diagoras is sucked inside Dalek Sec. There are a million problems involved. A Dalek has opened before – in 2005's *Dalek* – but only the top half, and that's not really a big enough space to fit a six-foot human. And how will Diagoras be pulled inside? One thought is a kind of laser beam that fires out, and then, like a tractor beam, he's sucked inside. Whilst spitting a flapjack everywhere, visual effects supervisor Dave Houghton, from The Mill, suggests a kind of *Alien* effect, where the Dalek opens and the monster itself has tentacles that reach out and envelop its prey. But is it to be a pure CGI effect, or will it require prosthetics? We decide to defer the decision until after further thought, which is never a good idea on this schedule! Another unanswered question: what will the human Dalek Sec look like? Prosthetics master Neill Gorton has an idea, and starts scribbling on some paper...

Meanwhile, costume designer Louise Page is concerned about the song and dance number, which requires a dozen sequined 1930s-style dresses to be handmade ready for the second week of shooting. Lou is adamant that if it isn't pushed back, the dancers will have no costumes. As interesting as this might be, Pete agrees to move back the dance routine. Ah well...

Neill Gorton is *still* scribbling away – and heavens above, as we're sat there, he produces a sketch of the Human Dalek Sec! Right there and then! It's a kind of man/Cyclops with tentacles, and looks incredible. But will it be ready in time? Oh lordy, so much is up in the air.

FRI 29 SEPTEMBER

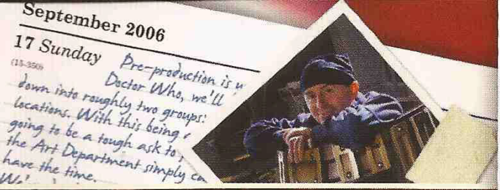
It's official: the Art Department has costed the script, and ours is the most expensive block ever! Pete shakes his head. "Guv, we're in real trouble here." This is a phrase that I'll come to hear a lot over the next few months, I suspect.

I arrange casting sessions for next week. We want to use as many authentic American accents as possible, so Andy Pryor, the casting director, sets about contacting lots of US actors.

▼ ***Holby City**'s Hugh Quarshie guest starring as Solomon.*

►*Martha and the Doctor arrive in Hooverville... the South Wales version!*

HOOVER VILLE


September 2006
17 Sunday
(15-350)
Pre-production is
Doctor Who, we'll
down into roughly two groups:
locations. With this being
going to be a tough ask to
the Art Department simply ca
have the time.

I talk with Lou, who is still worried. Oh dear. Period is just so much work for her. Although I truly feel for her, especially given the size of the cast, I know that she'll do an amazing job. I tell her these episodes have strictly defined colour palettes (I have the same discussion with the Art Department, and Ernie Vincze, our director of photography): for the theatre, I want vibrant reds, golds, slivers, and shining whites; for the lab where the Daleks live, it needs to be a hive of activity and industry. Elsewhere, I want much more muted shades: Hooverville should be autumnal greens, browns, and rusty reds, earthy and organic, contrasted with the cold, steel blues of the Empire State Building, which reflect its deserted and foreboding character. And the sewers? Well, brown really – but a gorgeous and attractive brown.

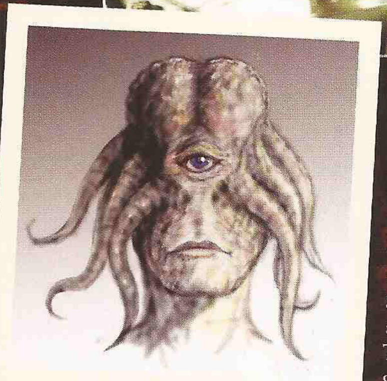
SAT 30 SEPTEMBER

Arwel Jones, the supervising art director, gives me a guided tour of a Dalek. This is my first experience of one up close and personal. They're quite beautiful. The *art deco*-like shell is bigger than you think, and I realise how much space we'll need to accommodate four of them moving about. Naturally, I get inside and try to operate one. It's impossible. There is no room inside whatsoever, and visibility is virtually nil. Movement is accomplished crudely, by literally walking along and guiding the coasters across the floor, and then there's the sucker and gun to twiddle about – it's like patting your head and rubbing your tummy at the same time. And it's really, really uncomfortable. Apparently, they need absolutely flat surfaces to run on otherwise they wobble. I can see the time involved in getting them working. My dreams of balletic formations sweeping around the set start to recede. I can now see why they do so often just roll in, stop, and start talking!

TUE 3 OCTOBER

The locations team has found the perfect Hooverville. It's a preserved area of parkland in the suburbs of Cardiff, and has the feeling of a real wood. Also, we visit a theatre about 30 miles up into the valleys. It's beautiful – still a fully-working theatre, but built in the 1930s for the mining community – such an amazing and immaculately-preserved venue.

In the current draft of the script, the TARDIS materialises on a rooftop overlooking Broadway. As I'm driving back through the University area of Cardiff, it strikes me that the colour of the brickwork resembles the bottom of the Statue of Liberty and its distinctive brickwork. Perhaps that is where the TARDIS can land instead? I run it by Phil, who says it sounds great.



▲ *Top: the Doctor makes a shocking discovery about the mutant in the sewer...*

▲ *Above: Neill Gorton's original sketch for the human Dalek.*

▼ *An enemy even the Doctor can't defeat – the great crested newt!*

FRI 6 OCTOBER

Down to London to talk to Ailsa Berk, our choreographer, who is to audition dancers for the routine with Tallulah. She'll send me a tape of the auditions. Also, I pop into The Mill to check on the grade of my second episode of *Torchwood*. I'm discussing the casting with Richard Stokes, the producer, who mentions Hugh Quarshie as a possible Solomon. Both Richard and I worked with him on *Holby City*, and think he's brilliant. I phone Andy immediately, and the wheels are set in motion to approach him.

SAT 7 OCTOBER

Total disaster: the Doctor has been defeated by the great crested newt. Cardiff City Council has been on the phone, and our proposed site for Hooverville is, apparently, a delicate breeding ground for said newt. The prospect of us traipsing through with cameras, lights, hundreds of bodies, not to mention marauding pig-men and exploding Daleks, has prompted the council to say 'no way'. Bum. It was perfect. *Doctor Who* can overcome Daleks, Cybermen and even the Devil himself, but not, it seems, the great crested newt.

SUN 8 OCTOBER

Casting in London. I meet an array of UK-based American and Canadian actors. It now really feels like we're doing a film about another country and culture. Even the few UK actors that we get in have superb accents. Andrew Garfield and Miranda Raison stand out as two very special actors. I hope that we can get them. Although we tell Miranda that her character, Tallulah, would need to sing – can she pull it off?

For the part of Lazlo, our hunky stage hand who's turned into a half-pig, we've approached Ryan Carnes from *Desperate Housewives*. I don't watch the show, but apparently he's Marcia Cross' character's son's boyfriend? No? Me neither. [*Ryan plays Andrew Van De Kamp's on/off fella – Ed*] But apparently he's brilliant, and a bit of a hunk. However, he's based in LA. The problem is getting him fitted with his prosthetic teeth. They're trying to fly him over early.

MON 9 OCTOBER

Back to Cardiff, and a quick trip to Trident Park, an industrial area of Cardiff, to look at a possible location of the Dalek lab. It's an amazing site, typical of many in the area. Developed in the past ten years by a foreign multinational, and now suddenly derelict as the investment is lost – brand new facilities, and yet unable to function in anything other than a location for *Doctor Who*! It's sad, really. Then again, the tall, imposing pillars and smooth concrete floors make it perfect for Daleks. We'll take it – for a week!

Casting update: Hugh Quarshie, Miranda Raison, and Andrew Garfield have all accepted. Crisis meeting: budget meltdown! Phil is adamant that the current scripted shoot-out in the streets is killing us. Not to mention the Dalek army. He suggests that we stage it in the theatre instead. That'll work. Savings are evaluated, and we're getting the cost down. There are still a few too ▶

September 2006
1 Friday
August 2006
17 Thursday

◀ many explosions in the attack on Hooverville, but I'm determined to keep them, as this sequence just has to be awesome.

Gareth Skelding, the locations manager, and I look at various walls around Cardiff, hoping to find one that resembles the bottom of the Statue of Liberty. Up close, none are quite right, and all seem difficult to shoot as they have very little space either side. I am worried that I've instigated a plan that simply won't work.

But enough already. I have to pack. We're heading Stateside, and a cab is coming to pick me up at 6.30 am. Now, where's my passport...?

WED 11 OCTOBER

It's still dark as I climb into a cab with Zoë Rushton from *Confidential* and Phil, all bound for Bristol International Airport. Hurrah! Tempered only by the legroom of a dodgem car, we're off! Phil is like an excited child – his first time to New York.

Nine hours later, we land in the brilliantly sunny Big Apple, and grab a cab to our hotel. As we journey in, we catch glimpses of the Empire State Building. I glance over at Phil, who has tears in his eyes. I remember seeing Manhattan for the first time – it's truly something. I love this city.

After checking into the hotel, we go for a wander in Central Park. It's a glorious, sunny afternoon; hard to believe that 24 hours ago we were freezing in Cardiff. We now all feel very lucky.

THUR 12 OCTOBER

I don't feel quite as lucky this morning at 5am, yearning for an extra half-hour in bed, as we get up for what's set to be a important day's filming. It's pitch black when we leave the hotel and drive the few blocks to the Empire State. We file in with all the kit. It's then that I realise that Phil has gone all quiet. "I'm terrified of heights," he blurts out just as we enter the lift.

"You'll be fine," I tell him, reaching for anything I can use as a sick bag.

WHHHAAMMM! Quick as a flash, we're catapulted 70 floors. Another lift, and we're at the top. Manhattan in the dark spreads before us like a glittering carpet. It's stunning. We start filming. *Doctor Who*'s first ever shoot in the US is underway!

After an hour or so, the sun appears on the horizon, casting a golden shadow across the Lower East Side of the city. We're watching the sun rise from the top of the Empire State Building – what a privilege. We get some incredible shots. What's interesting is how much of the architecture is unchanged from the 1930s. Of course, the Mill will have to painstakingly remove any trace of the modern New York, but one imagines that it hasn't really changed a great deal. Also, I think about the poor workmen who built this incredible structure. To be working at these heights in those days – madness!

We finish and go for breakfast. What a day it's been – and it's not yet 9am.

FRI 13 OCTOBER

We're up early again, and travel downtown to get the ferry from Battery Park to Liberty Island, the location of the Statue of Liberty. It's another sunny day, and we shoot her from every conceivable angle, avoiding the scores of tourists. Five hours later, we're still there shooting. Phil has dozed off on the grass, and Gillane kindly heads off to get us some lunch. I only hope that we get a sunny day when we shoot the TARDIS back in Wales, or we'll have potential problems matching the shots together. Just as we're done, in a scene reminiscent of Hitchcock's *The Birds*, Gillane and *Confidential*'s Hannah Williams return with lunch, persecuted by hundreds of extremely aggressive seagulls. We take a few mouthfuls before running for the ferry.

In the afternoon, we retire to a rooftop bar on Fifth Avenue with an amazing view of the Empire State Building. Again, this provides every possible size and variation of shot that we'll need – and about a hundred more! Dave Houghton is forcibly dragged from the building to stop him asking for more shots.

SAT 14 OCTOBER

Our last day in the Big Apple, starting with a few modern-day theatres on Broadway that we'll transport back in time, and then a stroll in Central Park, where we get shots for the matt paintings into which we'll insert Hooverville. There really is nowhere else that has the feel of Central Park. This is going to look just amazing. The *Confidential* team films Phil, Dave and me walking through the park for their programme. God only knows what we look like.

Back at the hotel, I call Pete for an update. There's a new script coming with some quite major rewrites from Russell. I just hope that there's nothing that we've missed over here. A few more final street shots and we're done.

▲ *Top: James Strong and producer Phil Collinson scale the Empire State Building.*

▲ *Above: Tallulah (Miranda Raison) and the showgirls.*

▶ *The Daleks and their piggy friends.*

▶ *The whole gang gathers by the Statue of Liberty.*

▼ *The Empire State Building.*

A farewell dinner, and then we're off to the airport. This has been a great trip, and will add such a special dimension to end result.

SUN 15 OCTOBER

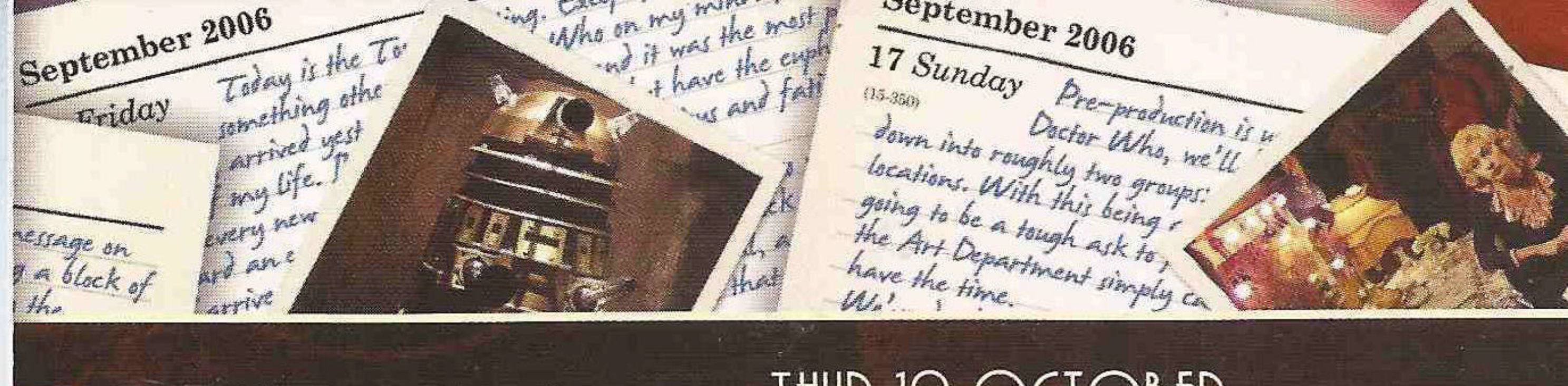
The flight home is gruelling. I don't manage to get much sleep, so land at a grey-skied Bristol with that 'red-eye' look. A cab drops me straight at the readthrough, where I get the new script. This revised draft has added a lot more backstory and character to the reasoning and motives of the Daleks. It's tied up a few loose ends, and helped simplify certain set pieces, which will help our groaning budget.

I love a readthrough. We have most of the cast here, and they really do the business. *Doctor Who*'s senior brand executive, Edward Russell, stands in for Nick Briggs, the voice of the Daleks, who can't make it. Apart from a few pacing issues, everyone is very excited. I'm relieved that it reads so well. The viewers will adore these episodes... although I'm slightly worried that I still haven't seen a design for the human Dalek.

MON 16 OCTOBER

I take a look at the shooting schedule. It's not a pretty sight. We're going to be flat out every day, no question. Pete is genuinely concerned that we won't get through all the material, and we're still way over on the extra and special effects budget. Phil calls another crisis meeting.

Good news, though: a possible new location for Hooverville. Part of Cardiff University, next to their playing field, is a perfectly secluded and untouched wooded area. We'll take it!



TUE 17 OCTOBER

I get a tape of the rehearsed dance routine from Ailsa. The girls seem to have picked up the steps almost instantly, and it looks great. It needs to be carefully staged, as in front of the girls will be our actor Miranda as Tallulah. She's not a trained dancer, so she'll need to be doing a slightly easier number. But we still haven't established whether she sings. A quick call to her agent. Apparently, she's willing to have a go. But she'll need to record the song as soon as possible, as she'll need it to mime to when we shoot the sequences. Is that possible? Pete makes some more phone calls. Yes, we can record the song next week, in London, with composer Murray Gold.

But there's another problem: the dance has been choreographed to the song *Anything Goes*, which I've always loved, but it appears to have been written in 1934, four years after our story is set! Erk! I tell Phil, who says he'll talk to Murray.

And I've still not received a finished human Dalek design from Neill Gorton and his prosthetics team.

WED 18 OCTOBER

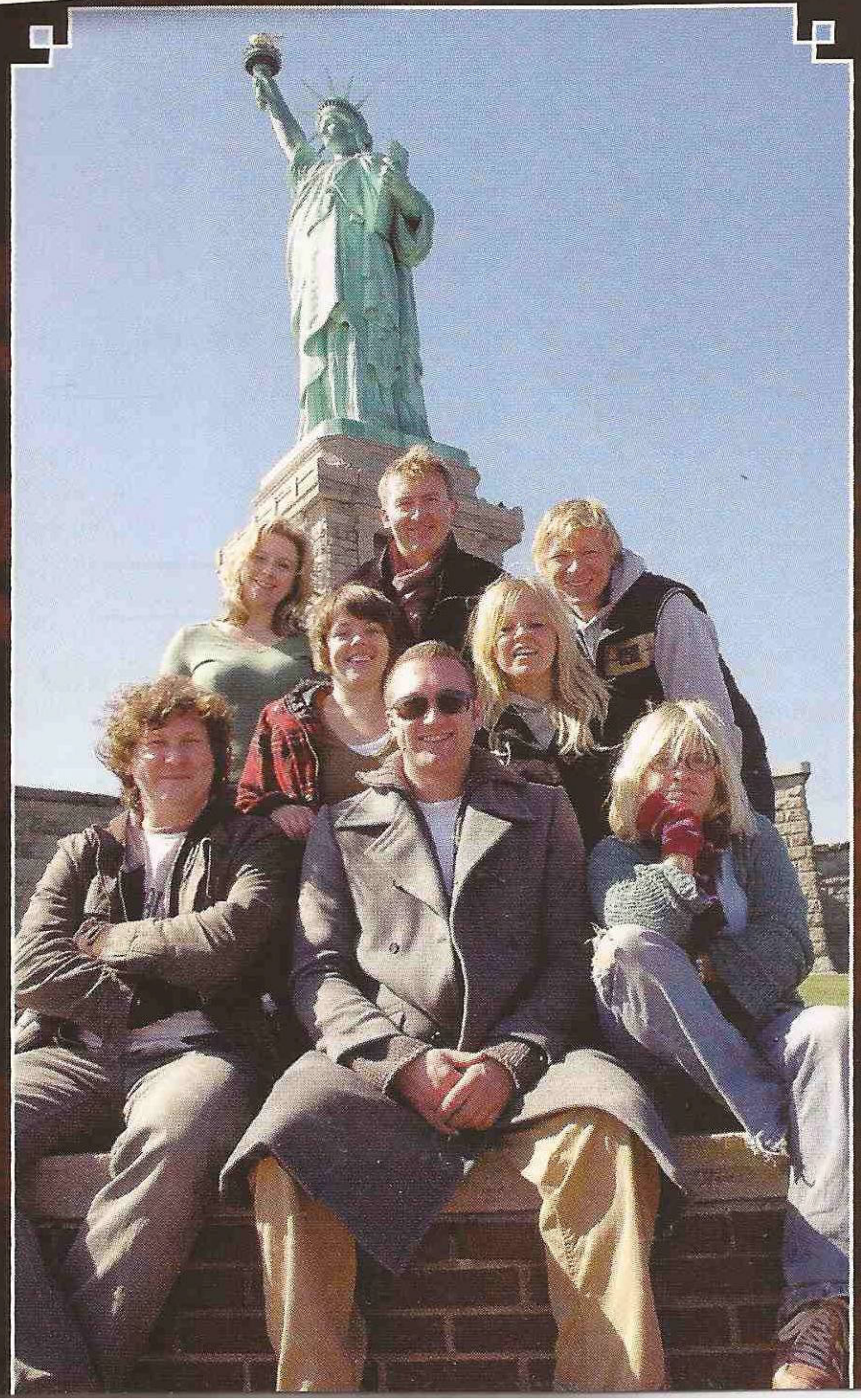
The final few days of pre-production are, as ever, chaos. Lou sends me shots of the cast in the costumes, and they look superb. She's a genius. Look at those stunning dancers in these beautiful sequined dresses – so much detail! I decide on a size for Tallulah's wings.

Meanwhile, I'm storyboarding the key sequences. Having shot the plates in New York, we can design the sets to exactly the scale and angle required. We're a bit over on our quota, but with a bit of wrangling...! The Art Department shows me a scale model of the mast for the Empire State. It's going to be over 20 feet tall, and we're shooting it at the Cardiff Heliport to avoid any horizons. Due to the cost, we've had to lose ten feet, but it's still going to be high enough... I hope.

Pete and I meet with Tom, the stunt co-ordinator, to run through things. We've got some big set pieces involving complicated stunts, the main one being the attack on Hooverville – we want to set off some serious explosions. I want these to be spectacular, so we plot carefully how to achieve this safely. Can flinging yourself in front of a large explosive ever be done completely safely?

Phil calls to tell me that Murray is going to write a song especially for the show scenes. Hurrah! I only hope that Miranda can learn and record the song in time. We still haven't actually heard her sing.

DOCTOR WHO'S FIRST EVER SHOOT IN THE UNITED STATES IS UNDERWAY AT LAST!



THUR 19 OCTOBER

The recce. Funny things, recces. All members of the crew that need to see the locations – and plenty that don't – cram into a coach and drive around them all as though we're on some bizarre school trip! And just like school, you always need a pee, the food is horrible, and you get stuck next to the fat kid. No, I'm joking! But after five hours, 20 stops, a non-working loo, a crap pub lunch, and a bit too much sun, everyone's enthusiasm has seriously deteriorated.

However, there is one particular highlight: just before lunch, we're about to stop and enjoy scampi in a basket when Dave Houghton spots something in the valley below. The bottom of the Statue of Liberty! Or rather a wall opposite Penarth Leisure Centre. It's perfect – right size and colour, with a lovely green-grass section in front. How lucky is that? We divert the bus to investigate. Avoiding the heavy amounts of dog poo seems to be its only drawback. Brilliant! All of our locations are in the bag. The schedule is truly frightening, and the budget severely creaking, but I *think* we're ready to start shooting...

FRI 20 OCTOBER

Finally, I grab a cup of tea with Russell, to chat through what's ahead. It's pouring with rain outside, so we end up talking for ages. It's the perfect preparation for tomorrow's first day of principal shooting. Russell reminds me to ensure that the Daleks are always scheming and plotting, their eyestalks constantly alert and aware; there's nothing worse than leaving them static, he says. We've not really had the opportunity to speak for a while, so it's great to catch up, and, importantly, hear what we wants from these episodes. It's a much bigger spectacle than my previous two, and we discuss the differences in scale and tone. Suddenly, I am properly nervous. The pressure is on to deliver the goods. But I love a challenge, and this block certainly promises to be just that. I want to get on with it now.

Before bed, I look over my call sheet, run through tomorrow in my head, get to bed early so as to not sleep a wink – as usual – the night before a shoot! Once more unto the breach, dear friends... and I *still* haven't seen a design for that human Dalek!

TO BE CONCLUDED... ◆

Just one last thing, it's the

MATRIX DATA BANK ON TOUR

– Greetings Kroton One.
– Greetings Kroton Two.
– Do you know, Kroton One, ever since we opened this new exclusive restaurant here on Hollywood & Vine, our defeat at the hands of the one called Doc-tor is fading from my memory.
– Yes indeed. Now, take these meals to table 15.
– Direction point!
– Between table 14 and table 16.
– Oh yes. Wait – who is this? Name yourself.
– Hello, boys – Lieutenant Columbo, LAPD. Gee, I can't believe it, I'm gonna have to pinch myself here, you guys really are the Krotons, right?
– That is correct. Are you a High Brain?
– Ain't that something, the Krotons, gee, my wife loves your show, she adores you guys, and your dynatrope and the tellurium...
– Thank you Lieutenant. Please direct your cigar away from that tank!
– Oh I'm sorry, guys, hey, is that the tank with the crystal mixture in it, goes whoosh and it produces another one of you guys, and say, here I am dropping my ash into it, I'm so sorry...
– What can we do for you Lieutenant?
– We are both very busy Krotons.
– I appreciate that, er – I just have a very few routine questions to ask, just clearing up a couple of tiny points, I'm real sorry I have to bother you but I have to follow these procedures –
– Go ahead, Lieutenant.

ON THE SLAB

– Ok, guys, the first question comes from **MARY MARTIN** aged 15 via e-mail, she wants to know; "*In* Smith and Jones, *how can the guard that is made completely of leather be affected by the radiation from the MRI scanner if he has no cells that the radiation can ionize/kill?*"
– Halt, Lieutenant! Are these questions relating to the one called Doc-tor?!
– Gee, I think some of them probably are, and you know, I'm sorry, I know the Doctor's a sore point with you guys, but if we can just sort out these tiny little things I can go away and stop bothering you ...
– But we HATE the Doc-tor and his TV programme.
– I appreciate that, fellas, but if you could just answer the question... Kroton One?
– Very well, Lieutenant. The solution is clear to High Brains like ourselves. The Doc-tor told Marthagond that the Slab was made of leather all the way through. If we take his words at face value, then the Slabs are made of tanned cattlehide. However, they have a reasoning intelligence and thus the analogy is a facetious one as tanned cattlehide cannot reason. Kroton Two?
– I further postulate that Slabs are unnaturally grown as a slave race by Higher Brains who encode the 'leather' with intelligence using advanced technology and that this technology is susceptible to high doses of radiation.
– Is that all, Lieutenant?
– I have another little point, guys, I'm truly sorry, but answer this one and you can get on with this amazing business you have here and you'll never have to see me again...
– Very well. Continue!

EARLY DOORS?

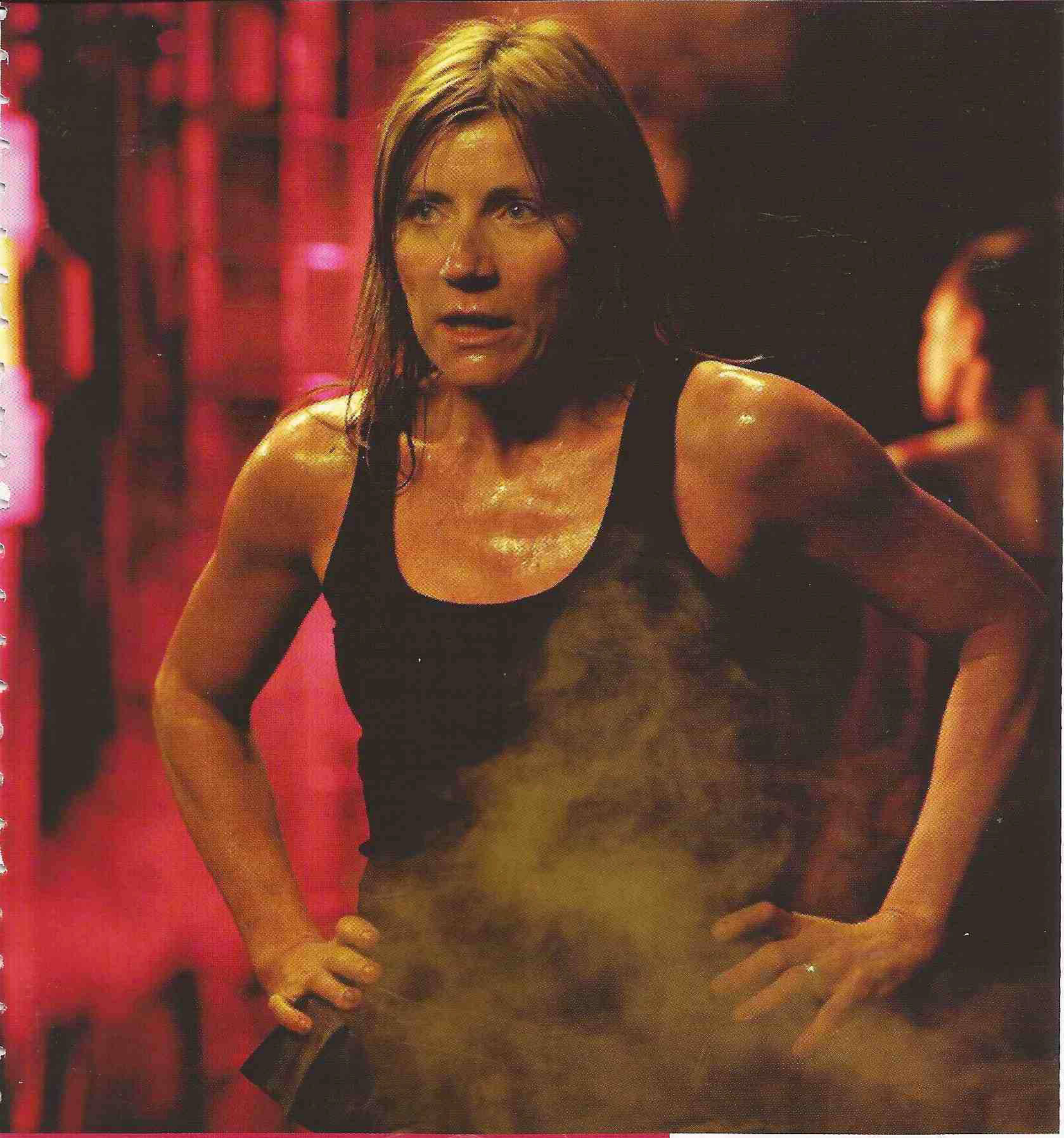
– The next question is from **LAURA PARISH** of Middlesex, and she's got a question about Episode 2 of the new series, *The Shakespeare Code*. She asks, "*The Carrionites needed to use the shape of the Globe and their special code to open the door and release their sisters. Why didn't they go into the Globe and say the code themselves?*"
– Again, Kroton Two, these young humans are not paying close enough attention.
– They are of low intelligence and must be dispersed.
– Sorry, gee, I must have misheard that, what did you just say then?
– Nothing, Lieutenant.
– Back to the question, Kroton Two.
– Er – yes... The answer comes in Mother Doomfinger's line 'Tomorrow – it *must* be tomorrow.' Clearly the science of the Carrionites relies on a precise alignment between the Globe and the spacial locations mentioned in the code. The release of the Carrionites from Deep Darkness could only be accomplished at the precise moment these stellar bodies were in configuration with the Globe – *ie* at the end of the first performance of *Love's Labour's Won*. You will recall also that the rehearsal earlier in the day did not bring about a successful Carrionite materialisation as the conditions were not yet right.
– Gee, you guys are right, I missed that moment but when you point it out it's obvious, you are one smart pair of fellers.
– Goodbye, Lieutenant.
– There is much food to serve here.
– Ok, guys, I'll see myself out, you know, my wife isn't gonna believe me when I tell her I met you two... oh. Just one more thing...
– Sigh... Yes, Lieutenant?
– It's another tiny detail but I just have to clear it up for my report ...
– Continue, Lieutenant!

A BARD LIKENESS

– I really don't wanna disturb you with this email from **TONY SIMPSON**, who asks "*We recently saw the Doctor meet Shakespeare in* The Shakespeare Code, *but how come he looks so different from the Shakespeare we saw on the Doctor's Time-Space Visualiser in the first episode of* The Chase *way back in 1965?*"
– This is apparently anomalous, Kroton One.
– Yes indeed, Two. Especially as Shakespearegond wrote *The Merrie Wives of Windsor* – inspired by the Queen in *The Chase* – before his meeting with the Doc-tor in 1599.
– I have a solution, One. Later in the Visualiser sequence in *The Chase*, we distinctly hear the sound of a BBC television announcer before the Beatlegonds are seen performing *Ticket To Ride*. I postulate that the Doc-tor is wrong to state that the Visualiser relays real events from history and that it merely picks up television signals, which, as any low-brain knows, travel endlessly through space.
– Are you saying, Two, that the Shakespeare sequence, along with the Beatles and Abraham Lincoln, are all really television signals?
– I am, One. The excerpts are probably from television dramas of the events depicted. Hence 'Shakespeare' in *The Chase* is a twentieth-century actor. And Lincoln's beard is clearly false!
– And the sequence of the Daleks leaving Skaro, also seen on the Visualiser?
– Er... er... it must be from the Daleks' own CCTV rangerscope scanner cameras.
– But Two, why would the Daleks transmit actual signals from those cameras?
– To terrify other planets, One!
– That is amazing, guys, you've really helped me out here, and I've gotta go now... oh, you know, there's just one last thing – say, do you know why that waitress of yours disappeared last night leaving only a thin cloud of steam, now how could that be?
– Yes, Lieutenant, we dispersed her! Now please! We're really very busy...!
– Oh, One, I think that was a silly thing to admit.
– I'm real sorry, you guys, but I'm gonna have to ask you to hand yourselves over to these officers...
– Drat.

Sorvad made one, fatal mistake...

THIS MONTH IN BEVERLY HILLS, WITH LIEUTENANT COLUMBO AND THE KROTONS



DOCTOR·WHO

BROADCAST
Saturday 12 May, BBC One

STARRING
David Tennant, Freema Agyeman, Michelle Collins, Matthew Chambers, William Ash, Gary Powell, Anthony Flanagan, Vinette Robinson.

WRITER
Chris Chibnall

DIRECTOR
Graeme Harper

IN A NUTSHELL
Hot in here, isn't it? That's because the TARDIS has landed on a spaceship which is hurtling inexorably towards the Sun. In 42 minutes, it's barbecue time for feisty Captain McDonnell, her blue-collar *SS Pentallian* crew and their mysterious new guests, the Doctor and Martha Jones. As if impending immolation isn't enough, a strange force has infiltrated the ship and is taking people over, one by one...

QUOTE, UNQUOTE
THE DOCTOR: Oh, we're in the Torajii system, lovely! Long way from home, Martha. Half a universe away.
MARTHA: Yeah, feels like it.

TV PREVIEW

EPISODE 7:

42

IN A RATHER BRILLIANT STROKE OF innovation, the pulse-pounding *42* comes to our naked, steaming eyes in real-time. Which sheds light on that unusually numeric title. Also brings a certain real-time US TV drama to mind...

"I do love *24*," nods writer Chris Chibnall, who is also lead writer and co-producer on *Torchwood*. "Season Five, in particular, was magnificent. It didn't really impact on *42*, though. Real-time is just an easy thing for people to understand, and it gives you a hook. The moment it was mentioned that this would be a 42-minute real-time episode, Russell said, 'That's the title: *42*!' Three steps ahead of us, as usual."

Did Chris have to make much of a mental shift, moving from *Torchwood* to *Doctor Who*? Was the initial draft of *42* littered with sex, swearing and slaughter?

"It was less a mind-shift," he says, rightly ignoring our cheek, "as much as just loving the show and really wanting to get it right. You want to go for adventure, emotion, spectacle and fun. The most challenging thing was that this was a new way of telling a *Doctor Who* story. No-one had already told one in this way. And when you realise something like that, you get a bit scared..."

As will many viewers, during *42*. For all the contemporary thrill of real-time action, and Graeme Harper's relentless energetic direction, it's scary, in a nicely old-school way. Those wonderful *Who* touchstones, masks, are used to considerable effect. Not to mention bodily possession.

"When you think about the old *Doctor Whos*," says Chris, "the scariest thing is when humanity's missing. That's what's at the heart of Daleks and Cybermen – you can't get eye contact, as you can with living things. Masks are such simple devices with which to achieve that. The brief *was* to be scary. It's difficult to quantify how frightening things are – I think *42* is, but it's impossible to tell until it goes out. The real-time element definitely makes this story relentless and unstoppable, though!"

Chris is full of praise for the cast who brought his characters to life. "Michelle Collins was a great bit of casting. She plays McDonnell, a strong, tough woman, so the role needed an actress you believed could lead a crew. William Ash is brilliant as Riley, too – he brings a real heart to it. The scenes he has with Freema, in a time of real peril, are terrific."

The script polishing process, he notes, led to the expulsion of two of the traditional three words which Russell T Davies previewed in his **DWM** *Production Notes*. Chris, however, is good enough to furnish us with two brand new words: 'Beatles' and 'vent'. There, all better!

So given *42*'s groundbreaking nature – it's also the first new-era *Doctor Who* episode to entirely take place on a spaceship – what did Chris enjoy most about working on the story?

"Writing for David and Freema, no question. David is magnificent as the Doctor and he's phenomenal in this episode. Freema is just magnificently ballsy, too. Both of them are put through the wringer in *42*, they really are..."

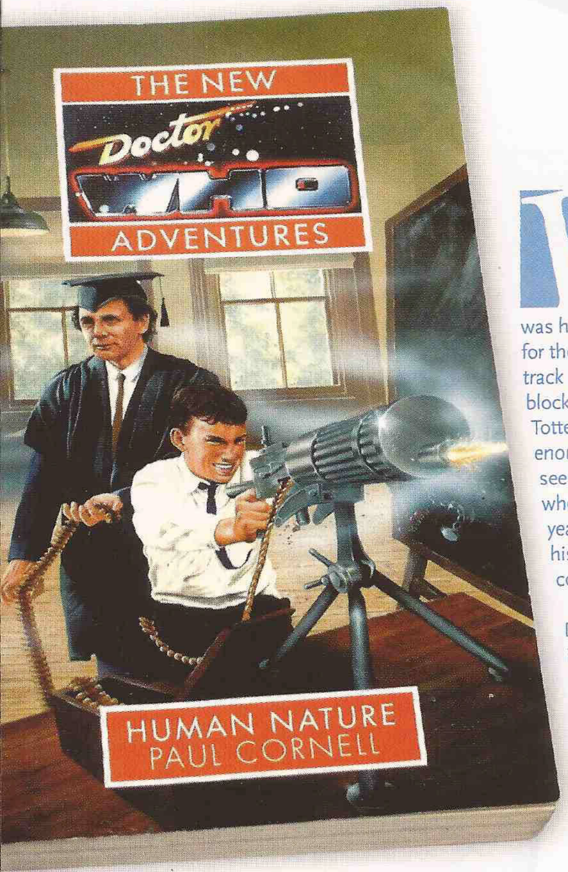
JASON ARNOPP

Script Doctors

"If you've a favourite moment from Human Nature it's probably in there..."

Paul Cornell

INTERVIEW BY
DAVID DARLINGTON

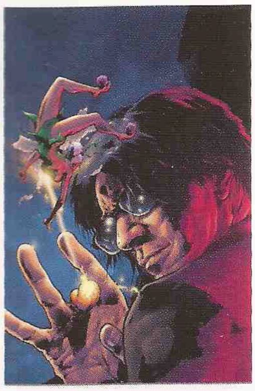


Paul Cornell seems Very Excited these days. He's in discussions with the BBC about his Very Own TV Show, and Russell T Davies was happy enough with his draft scripts for the third series of *Doctor Who* to fast-track them forward by a whole shooting block. One small Pret A Manger just off Tottenham Court Road barely seems big enough to contain his good humour. It seems a bit of a contrast to the chap who, when **DWM** last spoke to him two years ago, seemed a little jaded with his own career, despite his impressive contribution to Series One...

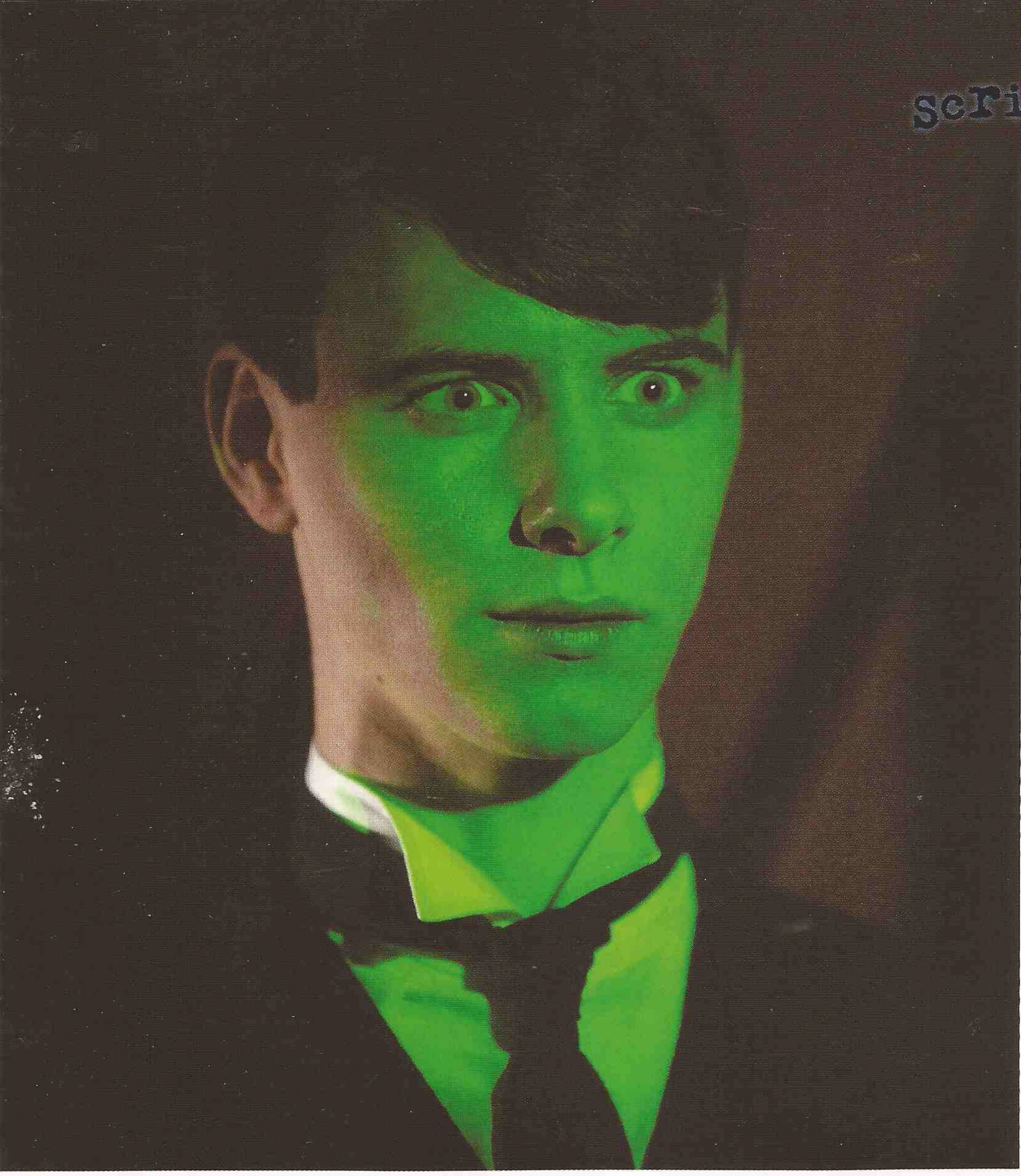
During your last *Script Doctors* interview [**DWM** 352] during production on *Father's Day*, you said you thought of yourself as a novelist who dabbled a bit in television. There hasn't been much activity from you in the field of prose, but there's been a bit of telly work, most notably *Robin Hood*. Do you still think in those terms?

Absolutely – very much so. I made myself three resolutions – that I'd produce a new novel, a TV show of my own and a comic of my own. And thus far the comic has come true, in the *Pete Wisdom* mini-series for Marvel – which, hopefully, will be the start of more work for Marvel, because they're absolutely fantastic to work for. Two issues of a six-issue mini-series are out now, and comics I seem to be able to live and breathe – it feels easy to do my best work there, and also there's a very direct connection between you and the editor, there aren't nine different people involved in that decision process. So I've also very much refocused on being a novelist who does a bit of telly. I'm not writing other peoples' TV shows any more, I've been turning them down right, left and centre. Which is terrifying! But I'm in a position to do that now, I'm only focusing on getting my own show off the ground. But at the same time I've employed a new agent for my prose work, and he has been a tremendous influence on that.

When you say that you're not spending your time writing other people's TV shows,



▲ *Top: Paul Cornell's **Pete Wisdom** mini-series for Marvel Comics...*



▲ *A character from Paul Cornell's* ***Human Nature/The Family of Blood.*** *And that's all we're saying for now...*

Doctor Who is the most obvious exception – so why make that exception?

Because it's *Doctor Who*. And because it's Russell! Any time he calls I'll be there...

How did the process of writing *Father's Day* compare to your other TV work, given that it must have been a long, involved and consultative process?

It was very long and involved. We were all still putting together what the show was like back then, nobody knew. Russell had strong ideas of what he wanted to do, but it was very much a learning curve for everyone. I can't quite remember now if *Father's Day* actually went through 18 drafts or if I've made up '18' because it sounds good in an anecdote. But it was lots, anyway! This time round it's been a lot swifter and a lot easier, the guys working on the scripts know what they want, so they know when I'm approaching that and when I'm drifting away from it. And I think I've got better, which is useful! It's been not so much hard slog and more fun, which is always welcome. And the input of Julie Gardner has been important – last time round she was busy setting up the show, but this time she's had more time for script and story work, and I love it when she gets to do that, she really adds something. And we've had [script editor] Gary Russell at some of the meetings, which is always fun. He's been trailing the wonderful Lindsey Alford. She and Gary both tend to make very precise interventions that solve something completely huge and wonderful.

As a long-standing fan of the show, how did you deal with sitting down on the Saturday night and seeing an episode of *Doctor Who* come on with your name attached at the start?

I held a party! I have a very small flat, and we filled it to the point where people had their bottoms sticking out of the window. Which was a good show for the old ladies who lived next door! It was a tremendous night – my dad called me, Terrance Dicks called me, I got texts from everyone, it was a tremendous evening.

And possibly the best aspect would be that the episode went down very well..?

What I really loved was that it was well received by the mainstream audience. The lady who runs the little tea shop round the corner from my house asked, "Which one did you do? ...ooh, that one!" And I got "Ooh, that one!" from all over the place, which was never the case when I was writing *Casualty*. You'd say you wrote for *Casualty*, and people would say "Oh, does somebody actually *write* that?" And I think there was something about *Father's Day*, particularly, which touched the mainstream audience.

▼ *Writer Paul Cornell.*

Photo © David Darlington

Is that mainstream success, do you think, to do with the universal question your episode poses – that the first thing most people would think of when offered the chance to travel in time would be to save someone who died, therefore it's an easy episode for viewers to empathise with?

I think so. It's not quite been done before. It pays off that *Star Trek* episode, *The City at the Edge of Forever*, it kind of does the reverse of what that episode does – it and *Father's Day* start in the same place but go off in very different directions. And I think a mainstream audience, unjustly, imagines that science fiction is without emotion. I think that impression comes from things like *2001*, or maybe even at the back of their minds they have Mr Spock – which is strange, because *Star Trek* is a very emotional show. And I think mine was an episode which kind of belied that for them – as if they didn't know already, the viewers now knew there were big emotions in this show, and I think they really liked that...

You also did a DVD commentary with Billie Piper, Shaun Dingwall and Phil Collinson...

Shaun was just coming back to the show for Series Two, and didn't know whether he could tell anyone yet! Billie was fantastic – we talked about Swindon. She's a bit of a local hero where I come from, we get the *Swindon Advertiser* as our local paper, and every little thing she does becomes page five news. Partly, I suppose, because it's a 100-page daily local paper, so 'Youths Shouted At My Car' is a whole double page spread with photos... so Billie gets loads of coverage! I do very much adore her. And Shaun, great actor...

Father's Day really needed great actors – had the actors playing Rose and Pete not been so brilliant, it might have fallen apart, no matter how good the script was...

Absolutely. I think my scripts, if they're done badly, they're really, *really* bad! So thank goodness [director] Joe Ahearne, Billie and Shaun were just tremendously up to it.

So what's been the difference in tone and process, coming back over a year later and writing for a whole new set of characters?

Well – I'm doing my emo-*Who* again!

▶

◀ I'm having visions of David Tennant in dyed black hair and heavy eyeliner…

Yeah, but that's just wishful thinking on your part. His Doctor's voice is very easy to get – you find yourself doing the body language and 'speaking the speak' very quickly, and that is, I think, a great advantage to new writers. And listening to Freema on the first few readthroughs was really useful – her character's voice is very different to Rose, and it's an interesting difference. She's got a little more reservation, a little more wryness about why she's with the Doctor. There's a bit more of a wall there, between them, she's very much her own person. And that pays off very well in my two-parter, in that she really doesn't know the Doctor tremendously well. She knows she likes him a lot, before they're thrown into a situation where he really depends on her for sheer survival. And meeting Freema was an absolute delight.

What new perspectives do Freema, and indeed Martha, bring to the show? Given that the Doctor and Rose was, basically, a two-year love affair…

The Doctor hasn't really forgotten Rose. If Martha and the Doctor ever have a romatic relationship, it's going to be way down the line, because he's not entirely up to it yet. He's asked directly about it in *Gridlock*, and he says "I don't really know her that well," and I think that's a refreshing change now. You don't put the entire universe in the hands of someone you've only known for a couple of days…

And how different are you finding David compared to Chris, in the writing?

Utterly chalk and cheese. It's a question of the voice – Chris had his emotions all sitting there on the surface, just ready to open a vein at any point, that was the real warmth of the way he portrayed it. David's Doctor is much more healed, more of a whole person. He's not a survivor any more, he's got on with his life – that's what Rose has done for him. So, to get to the emotion, there's a couple of interesting 'descents of the staircase' first, and that's always fun to do. They're both fun in their different ways, and I think it's a real testament to the show that we've had these two back to back. I knew that Rose was leaving, way back. I remember the bride being the ongoing companion for a little while, and then there was some thought of Martha coming from 1914 and that mine would be a story where she could visit her family again. But I think Russell's right in that you want an identification figure as the companion, and a historical or futuristic companion kind of dulls that.

▲ The new girl in the TARDIS, Martha Jones…

*► Opposite page: Billie Piper and Christopher Eccleston record a scene from Paul Cornell's **Father's Day**, back in 2004.*

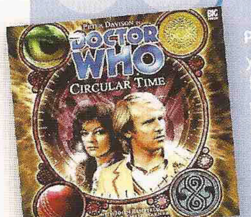
You said it's you doing 'emo-*Who*' again – are you bringing your experience of writing Virgin's *New Adventures* novels to bear on your new episodes, then? Those were pretty damn 'emo' for their time…

I'm very specifically distilling that! The new episodes are an adaptation of a book, *Human Nature*, and I'm pleased that a lot of the book remains; there are versions of almost all of my favourite scenes. I actually started it much further away from the book version of the story, and Russell kept saying "Bring it back to the book!" Julie had read it recently, as had Helen, and Russell deliberately didn't read it – and so it's interesting that all of his instincts were to do things that were already in the book. So I'm having a fabulous time. I think this story is my *Sergeant Pepper*, frankly! I'm delighted with it. And with two episodes, I had room to play out at least three sets of character journeys. After drafts five and four, respectively, Russell did his polish, and we were on our way – he asked if I had any actors in mind for the part of Joan, and I just could not think of an actor of the right age.

What was your response to finding out you'd got Jessica Hynes, nee Stevenson?

I'd loved her in *Spaced*, and then seeing her tremendous dramatic abilities in *Bob and Rose*. Comedy actors are often the best actors, because comedy is harder than drama. I think if you are a master of the beats, of comic timing, you can make an audience cry, of course you can. And this is a very serious performance, it's a very cut-glass performance. It's juddering, stiff upper lip… always my favourite sort of thing! The readthrough was a tremendous experience – Jessica kicked it out of the park! I saw grown men cry as a result of her performance in that readthrough – heaven knows how much better it can be in the actual televised version. I think we had completely cast it by that point, but some of the actors couldn't be there for the readthrough, so Gary Russell played the 'bad guy'. Casting against type there! We had some small issues to resolve at the meeting afterwards, but it's really

Nyssa's first sex scene!



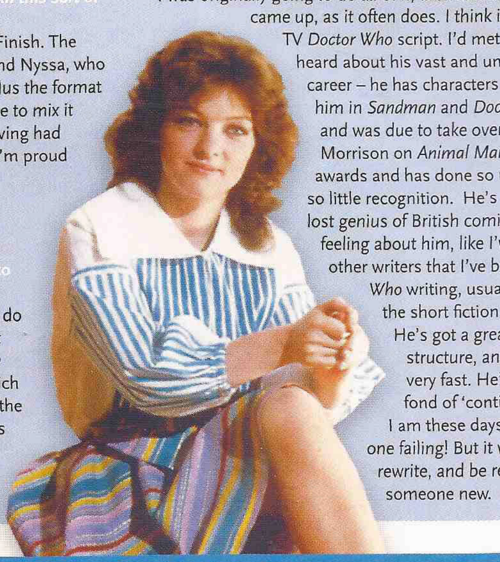
Perhaps unexpectedly, given that you've made a success of writing for the TV show, you returned to working for Big Finish, with the audio play *Circular Time* back in January. How did this come about and, given that you've done several such ventures before, what's the continuing appeal of working in this sort of medium and for that sort of market?

It was a bit of a 'last hurrah' for me at Big Finish. The attraction was revisiting the Fifth Doctor and Nyssa, who are the subject of great nostalgia for me, plus the format of four one-episode stories, plus the chance to mix it up by working with another writer. And, having had a huge crush on Sarah Sutton as a youth, I'm proud to have written Nyssa's first sex scene…

It's unusually structured, in that it's four short plays linked by theme rather than a single four-part story. Why did you decide to structure it in that way?

I'm always looking to push the format and do different things. That was almost a contest among authors in the days of Virgin's *New Adventures* novels, and it's the impulse which kept *Doctor Who* alive back then. If you let the format become a cage, then everyone sinks in it. And with how swiftly we're used to stories establishing themselves on TV now, half an hour of story didn't seem a short time at all. Plus, I had lots of different sorts of stories I wanted to tell, and I wanted to get back to the season cycle I used in the *New Adventures*. So it's revisiting the past, but doing it in a wholly new way.

As with *Seasons of Fear* which you wrote with your wife Caroline Symcox, you've co-written the play. Who is Mike Maddox and why did you choose to work with him on this? What's the thinking behind having a co-writer at all?



I was originally going to do all of it, then something else came up, as it often does. I think it was the TV *Doctor Who* script. I'd met Mike and heard about his vast and unlikely comics career – he has characters based on him in *Sandman* and *Doom Patrol*, and was due to take over from Grant Morrison on *Animal Man*, he's won awards and has done so much with so little recognition. He's sort of the lost genius of British comics. I had a feeling about him, like I've had about other writers that I've brought into *Who* writing, usually through the short fiction anthologies. He's got a great sense of structure, and rewrites very fast. He's more fond of 'continuity' than I am these days – that's his one failing! But it was a joy to rewrite, and be rewritten by, someone new.

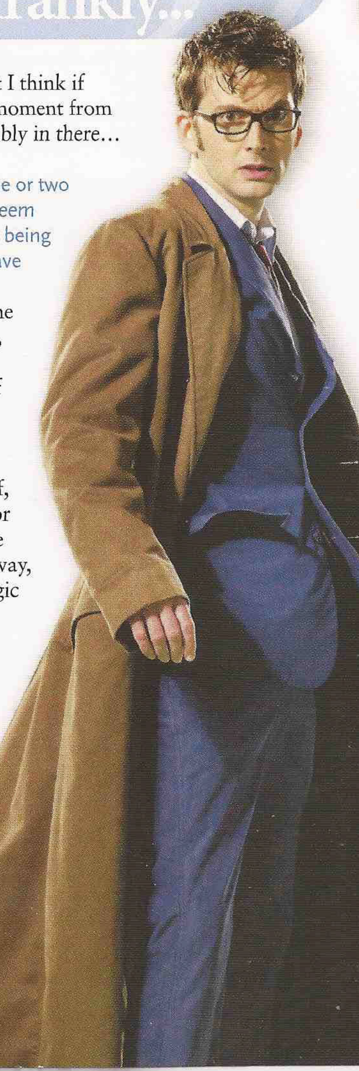
been the smoothest production job I've ever seen on a *Doctor Who*. I popped down to the set on a couple of occasions – I popped down on the first day and had a wander round John Smith's study, which is a masterclass in the BBC props department. Over 200 books, volumes from the appropriate time period, a sink which includes cosmetic products appropriate to a chap from 1913, Dr Smith's Pitman's Shorthand certificate on the wall, photos from the time with David Tennant in them… it should get an award in itself. If there is a BAFTA for set dressing, that should get it!

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

So how did you get the job of adapting one of your old stories? Was it a phone call from Russell saying "What I really want is to do *Human Nature* over two episodes..."

Yes, essentially! I had actually been thinking, for about six months, if I ever did another *Doctor Who*, I'd love it to be this one. Russell called me, and said "Right, now, I'm not sure what you're going to think about this..." And I interrupted and said "You want me to do *Human Nature*?" And he said "Who's been talking to you?" But I just thought it was kind of obvious. Russell's qualms were that he thought I wouldn't want to do it because, in that wonderful noun that we've turned into a verb, it sort of 'Unbound' *Human Nature* the book from the show's continuity, and I can see that – but I'm not going to turn down the chance to do this story in a different way, and it doesn't mean the book stops existing. And I think the differences between the two will act as such an interesting index of the needs of the two different media and of where we are in the two different years.

> "I'm having a **fabulous** time! I **think** that this **story** is my *Sergeant Pepper* frankly..."



The book won all sorts of awards for being the best of its range, and that's not something that can be taken away from you just because you've decided to adapt the story for a more mainstream audience...

Absolutely not. I think it probably does put some kind of stake through the heart of the novel continuity, in that I think it's unlikely that the Doctor would run into the same set of people twice. And it does have the same characters, a lot of the same incidents – same plot, basically, although I've taken the opportunity, having heard the criticisms of the monsters, to make them probably the most traditional *Doctor Who* monsters you've ever seen now! But I think if someone has a favourite moment from *Human Nature*, it's probably in there...

There are, I understand, one or two *New Adventures* fans who seem embittered that the story is being adapted for TV, and who have vowed not to watch it...

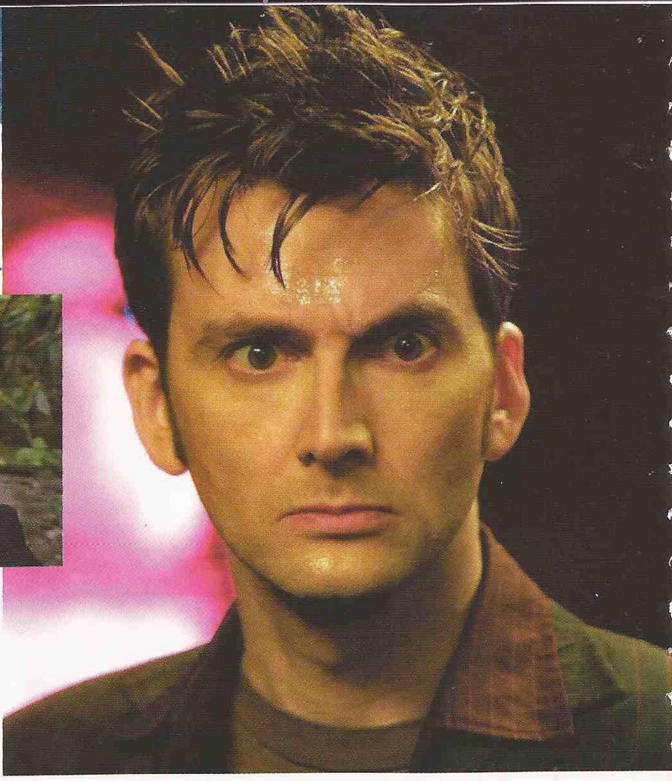
There's no bigger fan of the *New Adventures* than me, you know. I think they were the heart and soul of *Doctor Who* for so long. Fans do find intricate and lovely ways of dealing with that 'continuity' stuff, and I hope they'll do so for me. And anyway, it's quite romantic and lovely in a way, that the same terrible, tragic thing happens to him a couple of times.

To move on to other recent events, you were nominated for a Hugo award for *Father's Day*...

Another lifetime ambition! I want to win one, one of these days. One year when Moffat's not writing for *Doctor Who*… it's a long game for me. As I said in my effusive text to Steven that evening.

While you had eight people hugging you...

Oh, many people were hugging me. And I prefer that, frankly, to having won the award! It was a tremendous evening. Sci-fi fandom is a wonderful world, a world I feel tremendously at home in. I want to win a Hugo for a novel one day... although I'll take the Shortform Drama one, I really will! I'm absolutely bloody not going to turn it down. Although I would encourage any other *Doctor Who* writer reading this to turn it down! Mind you, maybe not, because I think because of the PR voting system, having a whole gang of episodes really helped. So *Battlestar Galactica* next year will see five or six, I would have thought. I got to meet their whole crew, bless them, they were so kind about it. They brought their whole writing staff along the next day. I love that show – I'm a huge fan. It's basically everything you ever wanted from a sci-fi show. So it was quite nice that they were being very gracious to us, their ►



competition – I was the guy on the *Doctor Who* side who cared about it, but they all cared about it.

Were they even aware of what the competition was? Has *Doctor Who* permeated the American market yet?

Well, the two shows are running back-to-back on the Sci-Fi channel, so I think they're aware that it's the other big hitter at the moment.

What's this TV project of your own you're trying to get off the ground, or do you not want to talk about it?

I don't want to talk too much about it, because I've had so many projects that have been commissioned to script stage or to idea stage that it's almost like jinxing it. The BBC has been kind enough to recommission it from me recently, because we've been working on it for over a year, and they wanted to keep me working on it. They've even paid me again, which is lovely of them. They really didn't need to do that, because I'd have kept working on it anyway! It's a superhero show, for that Saturday night slot. I really hope we get it – I'm going for another meeting about it today. It's something I really want to do – it's a lot of comedy, a *Buffy*-esque feel. Superheroes have moved on so far from what the general public knows of them, and there's so much to explore there…

They've become the big thing again recently – *X-Men, Superman, Spider-Man*, in the movies, *Heroes* on TV…

Spider-Man 2 is one of the great American movies. Who'd have thought? But it's got such amazing depth do it, and I want to do some of that on British telly. I think that would be worth doing.

It appears that in the aftermath of *Doctor Who*'s success, TV executives have been scrabbling around to find something 'a bit like *Doctor Who*' – is that fair to say?

I think so, to some degree. *Robin Hood* was very much its own beast, the tone is different for a start. I think the tone of all these shows needs to be different…

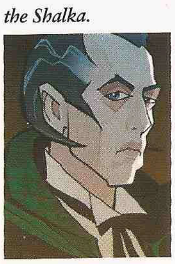
But they probably wouldn't have thought of doing it five years ago?

Well, before *Doctor Who* came back, people didn't think there was such a thing as a family audience any more, and that's been the big revelation – the fact that they will show up, if you build the field for them! They were waiting there, uncatered-for…

▲ *Insets: Scary scarecrows and a freaky family in Paul Cornell's new* ***Doctor Who*** *story…*

▲ *Top: Doctor Ten.*

▼ *The Doctor from Cornell's* ***Scream of the Shalka.***



And do you foresee that lasting, or do you think it's a phase that TV is going through?

I don't think it's a phase at all, I think it's a sea change. The trouble with working in a forward-looking medium is that sometimes it's difficult for people to accept that things have not moved on. People have been anticipating the death of the family, and the death of family viewing, so loudly and for so long that I think they kind of assumed it had happened – but it had not, and I don't think it will. I think that whilst young men might be out there with their X-Boxes, like me, and their box sets, like me, and their downloads – there's still a big audience of the young and the old who will be there on a Saturday night, and if the young and the old are there, maybe the young men will be there too. It's got Freema to appeal to young men. And David to appeal to other young men, too, of course! Have I covered all bases there…?

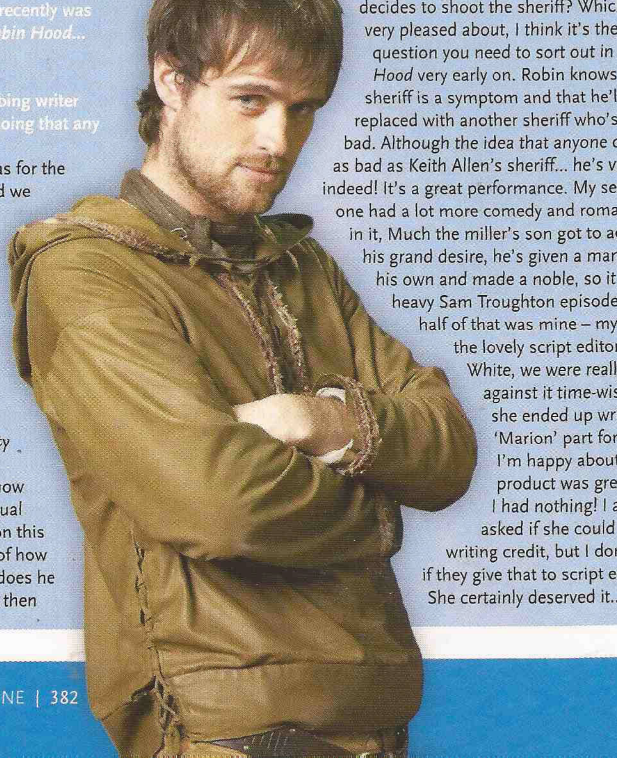
You've now written *Doctor Who* in just about every medium it's appeared in – books, comics, audios, TV, webcasts – there aren't many media left to explore…

There are many! There's mime, grand opera, glove puppets, kabuki theatre, shadow puppets…

But is there any medium – any realistic, sensible medium, that is – that you would like to explore? Or any other ambitions you still have, in terms of *Doctor Who*?

I'd like to use the voice of Colin Baker. Because I have, as a writer, notched up a number of actors to have played the part – Peter, Sylvester, Paul, Chris, David… Richard E Grant [in BBC webcast *Scream of the Shalka*]! Colin would be my last, practical, one left. And Richard was real, until the Time War. He was real – for a few minutes!

"I loved Robin Hood…"



One show you've written for recently was BBC One's new version of *Robin Hood*…

I loved that show!

…but you were hired as a jobbing writer again! You said you weren't doing that any more, you liar.

It's my last one, honest! It was for the same slot as *Doctor Who*, and we were making a 'first season' again, so that was two lots of 'first season slog'. There were wonderful scripts editors on that, we slogged a lot back and forth for such a long time. I was very honoured to be asked back later in the same season. My first one had dear old Kwame from *Casualty* in it, which I'm very pleased about – that one was about how would Robin deal with an actual terrorist; If Robin's decided on this complicated middle ground of how to deal with the sheriff, how does he cope with someone who just then decides to shoot the sheriff? Which I'm very pleased about, I think it's the sort of question you need to sort out in *Robin Hood* very early on. Robin knows that the sheriff is a symptom and that he'll just be replaced with another sheriff who's just as bad. Although the idea that anyone could be as bad as Keith Allen's sheriff… he's very bad indeed! It's a great performance. My second one had a lot more comedy and romance in it, Much the miller's son got to achieve his grand desire, he's given a manor of his own and made a noble, so it was a heavy Sam Troughton episode. About half of that was mine – myself and the lovely script editor Jenny White, we were really up against it time-wise and she ended up writing a big 'Marion' part for it. Which I'm happy about, the end product was great. And I had nothing! I actually asked if she could get a co-writing credit, but I don't know if they give that to script editors. She certainly deserved it…

TV PREVIEW

EPISODES 8 & 9:

HUMAN NATURE THE FAMILY OF BLOOD

DOCTOR · WHO

BROADCAST
Saturdays 19-26 May, BBC One

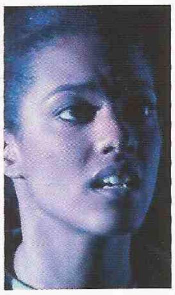
STARRING
David Tennant, Freema Agyeman, Jessica Hynes, Harry Lloyd, Thomas Sangster, Tom Palmer, Pip Torrens

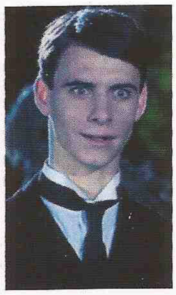
WRITER
Paul Cornell

DIRECTOR
Charles Palmer

IN A NUTSHELL
John Smith is very much a product of his time: 1913. A simple, decent history teacher with an eye for colleague Joan Redfern, he enlightens young minds at the Farringham School For Boys. Yet hidden somewhere behind those honest eyes is another, very different, man. A man who travels through time and space. A man who Martha Jones was getting to know well. Trouble is, John Smith *doesn't* know this man. John Smith just wants to live his life. But when The Family of Blood arrives, this becomes increasingly difficult...

QUOTE, UNQUOTE
MARTHA: It's Monday November the tenth 1913. And you're completely human, sir. As human as they come!





HUMAN NATURE IS PAUL CORNELL'S most celebrated *Doctor Who* novel. Indeed, one of the most acclaimed *Doctor Who* novels, full-stop. Published in 1995 by Virgin Books, as part of the *New Adventures* range, it saw the Seventh Doctor and companion Bernice Summerfield seeking refuge in a 1913 boys' school. In order to escape his enemies, the Doctor assumed the identity of Dr John Smith – an identity so secret that even Smith himself had no idea who he really was...

"Me, Matt Jones [writer of *The Impossible Planet/The Satan Pit*], Rebecca Levene [ex-Virgin Books editor] and a few other writers used to hook up with each other quite often in the 15-year-gap when *Doctor Who* wasn't on TV," recalls Paul, "and wonder about how we could bring the show back. We used to talk about doing *Human Nature*, so it never really left my head. I always wanted to tell this story in a bigger way and see it on screen."

"I didn't have a policy of 'let's-adapt-a-novel'," says showrunner Russell T Davies. "A good idea is a good idea. I just want the best *Doctor Who* stories and I'll grab 'em from anywhere, as long as they haven't already been seen by a mass audience. I loved those *New Adventures* novels, but they only sold a few thousand copies each, so most people won't have a clue what we're talking about. And the story of *Human Nature* is genius: it deserves to be seen by everyone! It's a very rare story, in that it centrepieces the Doctor and takes him into brand new territory, brand new emotions. That's very hard to think up!"

"Everything I loved about the story is still in place," says Paul, "with some key changes. For one thing, the book never got around to explaining why the Doctor has done what he's done. In this one, all that's sorted out in the pre-titles sequence!"

This is a wonderfully mature *Doctor Who* story, bravely adult in many respects. There's moving romance, an even-handed examination of war and a thought-provoking study of personal identity.

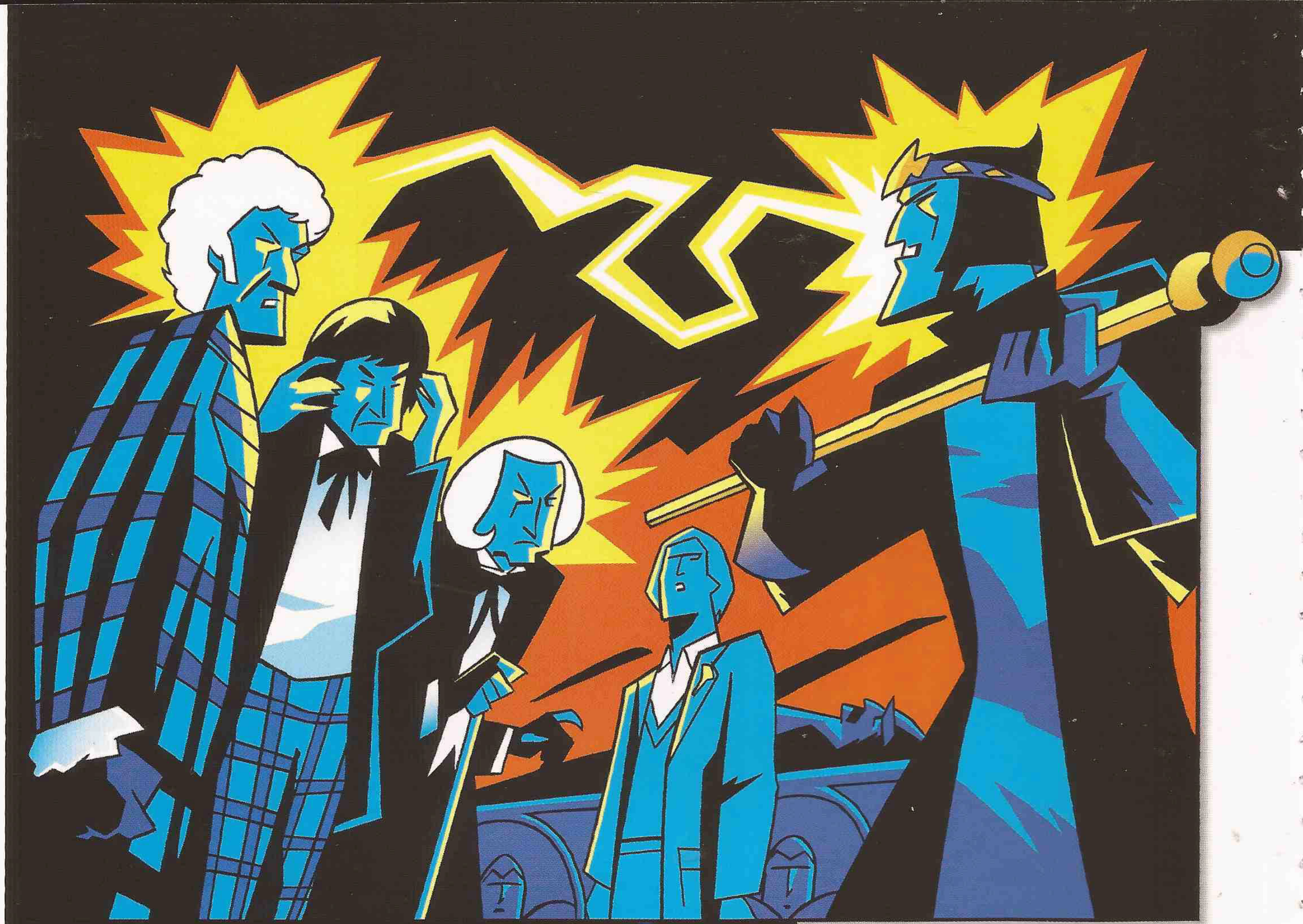
"It *is* mature in some ways," says Russell, "but I think kids appreciate that. This is sometimes a slower story with a complex relationship at its heart, so it's bordering on new territory for us. Good! We should always stretch the format, explore it and expand it. And it doesn't quite stand alone: *Human Nature* does weave itself into the overall story of Series Three – you might just hear the words 'You are not alone' once more. And you might just see... no, I'm giving too much away. Keep watching!"

Amid all the grown-up stuff and excellent performances from guest talent Jessica Hynes (formerly Stevenson) and Harry Lloyd, there are some damn fine monsters.

"In the novel, the Doctor's adversaries were the Aubertides," says Paul. "These have been replaced by The Family of Blood, who share the Aubertides' attitudes, if not their motivation. And their servants make for some very scary scenes..."

Ultimately, says Paul, this story is, "about defining the Doctor by the shape of the hole when he's not there, and how scary his absence is when the monsters arrive. I think these episodes manage to combine Saturday night accessibility with this big, emotionally deep story. That's not me boasting – it's a team effort and I'm very happy to play them up. I'm so, so pleased by what they've done. Absolutely blown away."

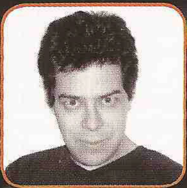
JASON ARNOPP



In 1999, four fans embarked on a quest to watch every episode of *Doctor Who*, in order, from the start. This is their ongoing story...

THE TIME TEAM

Compiled by **MICHAEL PRITCHARD** Illustrations by **ADRIAN SALMON**



PETER

CLAY

JAC

RICHARD

THE KING'S DEMONS

Extras in chainmail, a mangy mastiff, and a dwarf in a jester's cap doing cartwheels over straw-covered flagstones. Jac's confused. "Hang on, has someone put on the wrong video? This is *Blackadder*, surely?" But sadly no, it's not a BBC comedy classic but the entirely serious *Doctor Who* story *The King's Demons*.

"Hold up a moment," says Peter. "Can this really be Turlough's home planet? That isn't what we were promised last time! Grrr."

Bad King John is on a visit to the castle of Sir Ranulf Fitzwilliam, bringing with him a somewhat cantankerous ginger-bearded French knight. "This Sir Gilles Estram," ponders Richard. "His voice sounds suspiciously familiar..."

"And his face looks suspiciously familiar too," sighs Jac. "Good God. Are they seriously expecting us not to realise that he is obviously the Master?"

"That terrible French accent!" gasps Clay. "Birds in ze trees zeem to whizper Louize..."

"I think there's a hint of Welsh and Pakistani creeping in, too," comments Peter. "And 'Estram'. I mean, that's so naff. What's the Master's next alias gonna be? Dr Treams? Mrs Setram?"

Sir Gilles picks a fight with Sir Ranulf's headstrong young son and the action shifts to a joust in the castle grounds. "The Master aside, this has been beautifully staged so far," Clay says. "All the horses and extras look just right, and Frank Windsor as Ranulf and Gerald Flood as the King are great."

Richard nods. "Agreed, but I'm really not sure about this Radiophonic medieval music."

As the Maste- sorry, Sir Gilles, gets ready to deliver the death blow, the TARDIS materialises. "Blimey, what a very Hartnell-era thing to happen," notes Clay. "As with his two previous stories, I get the feeling writer Terence Dudley hasn't watched the show since 1965. And I don't care one jot, we've been missing such big, mad iconic moments for a while."

The Doctor, Tegan and Turlough step out before the terrified crowd – and the King welcomes them as his demons. "Tegan knows her history, all right," says Jac as the crew move into the castle. "Do they really learn about Magna Carta in Australian schools? I didn't even learn it at mine!" She's noticed something else. "King John is the first 'real' historical figure the Doctor has met since *The Gunfighters*. There's a perception of the Doctor meeting real historical figures all the time, but it actually hardly ever happens."

"The Doctor and Tegan work very well together," notes Clay. "I love the contrast between his enthusiasm and her bolshiness. I see Turlough's just been captured for no good reason; it's getting very clear that there are still too many companions for the writers to cope with."

Sir Gilles prepares the menu for a grand feast. "What did he just say?" splutters Peter. "Something about knifing pleasant pitches with the King?"

"Your guess is as good as mine," shrugs Clay. "He makes this story very hard to take seriously."

At the feast the King decides to give everyone a song and bursts into 1215's top pop hit. Clay joins in. "We sing in praise of total WAAA-UGGGH, against the Skarasen we Ab-HORRR ..."

"What Skarasen?" asks Richard.

"I was just being silly," explains Clay. "How could anyone abhor the Skarasen?!"

"Can we download this song on i-Tunes?" wonders Peter. "We could get it to number one!"

"It's the best bit of the story," reckons Jac. "I like the culture clash as the Doctor and Tegan react to the blood and guts of the lyrics."

And then – the Doctor challenges Sir Gilles to a swordfight. He has the French knight at his mercy, and then comes the biggest shock in the entire history of the series. *Sir Gilles is the Master!*

'Oh my dear Doctor, you have been naïve,' says the Master. "Or, more accurately," says Jac, "'Oh my dear Doctor, you have been blind, deaf, and thick beyond belief.'"

Part Two sees the Master, very surprisingly, hand the Doctor his shrinking weapon. "Why on earth did he do that?" wonders Peter. "I hope there's a clever explanation. And nobody but the Doctor and Tegan seems to react to Sir Gilles' change of appearance and accent."

The Master is thrown into the Iron Maiden to face a grisly death – except it's his TARDIS and off he goes. "There must be an art to making medieval dialogue sound convincing," says Richard. "Michael J Jackson as Geoffrey seems to carry it off fairly well, but Frank Windsor's lines sound forced."

"The regulars have some fairly ghastly dialogue, too," says Peter. "Turlough shouting 'He is the *evil* one' to the Master is very nasty."

Jac nods. "It's always the dilemma of historical stories, how far to take the dialogue – go too modern or too archaic and it sounds ridiculous. I'm afraid I think all the 'Whence come you?' stuff is just on the mock-archaic side of ridiculous."

The Doctor discovers that King John is really Kamelion, a shape-changing robot controlled by the Master. "Terrible prop," reckons Clay. "A man in a suit would be better. And it's got silver breasts. With nipples!"

"What's the point of the Master's plan here?" wonders Richard. "It seems nothing more than a bit of cheap mindless villainy for no real purpose."

"We're being treated to nostalgia overload – but every character looks and feels like a poorly-remembered version of their former selves!" **PETER**

"Let's just accept he's bonkers," sighs Peter. "I mean, why not just kill King John and run off chuckling?"

"This is an inconsequential nothing of a story," says Jac. "This episode consists of people trusting the Doctor, then not trusting the Doctor, then trusting the Doctor again, then deciding they can't trust the Doctor."

Then the Doctor duels the Master for mental control of Kamelion. The Doctor wins, the Master runs away, and that's it. "Never before has the Master snatched defeat from the jaws of victory so successfully," says Peter. "He's useless!"

The story ends as the Doctor, Tegan and Turlough welcome Kamelion aboard the TARDIS. "This doesn't bode well," says Richard. "I guess he'll transform into a new human guise and get stuck or something. They can't lug this immobile silver-breasted co-star around all the time, surely?"

"Perhaps there'll be a guest star companion playing Kamelion in each story," says Jac. "Could be fun, no?"

"That was generally beautifully made," sums up Clay, "but it was a lot of tosh, and the Sir Gilles disguise and Kamelion were very daft. Of course I loved it, cos there's nothing wrong with some ripe old unintentionally funny hokum now and then. But the series seems to go up and down in terms of quality all the time now, more than it ever did over the previous 20 years."

THE FIVE DOCTORS

And talking of the previous 20 years – there's a surprise as the opening seconds of the next story feature not Peter Davison, but… William Hartnell!

"Aww!" cries Richard. "A wonderfully chosen clip of Billy to start it off. How sweet!"

"Takes you back, doesn't it?" says Peter. "Haven't things changed…" He gets even more excited as the titles roll. "The title, the caption 'by Terrance Dicks'… my expectations for this one are sky high!"

The story itself begins with the Doctor dusting down the TARDIS console – which looks very different. "Very flash!" says Richard. "It's got more than three working controls on it now. For the first time in ages it looks like it might be able to actually fly somewhere!"

The Doctor, Tegan and Turlough are holidaying at the Eye of Orion. "Whoa, hold on!" cries Clay. "Where's Kamelion? The new companion has disappeared. Did we miss a story?"

"His sudden absence is very odd," agrees Jac.

Clay continues. "I don't like to make big sweeping judgments about the production team, but think about that for a second. We've just been introduced to a new companion – and they aren't in the next story! That is *beyond* bizarre. Can you imagine if Turlough wasn't there at the start of *Terminus* or Jamie at the start of *The Underwater Menace*? It's the worst narrative lapse I think I've ever seen – not just in *Doctor Who*, in anything. It beggars belief – did the production team just forget him? Or are they bonkers?"

The Team don't have much time to ponder this as the scene shifts to a strange room where somebody is spying on the First Doctor…

"Richard Hurndall is very, very good," says Peter. "But he's not Billy. He's an actor playing the First Doctor. Help! I'm losing my ability to suspend my disbelief!"

Soon after, the Second Doctor is targeted as he attends a UNIT reunion party. "The Brig's looking well again," smiles Peter. "I'm so glad he's grown the 'tache back. And his bald patch has gone, too!"

"Though his line 'The chance of re-meeting old friends' is a real stinker," says Clay. "I'm willing to bet Terrance didn't write that."

The appearance of the Second Doctor brings a cheer from the Team. "Oh, it's lovely to see Patrick Troughton again," sighs Clay. "He's just magic from the moment he appears, and so funny! I love his line about the Brig's replacement 'Mine was pretty unpromising too'. It's the kind of humour that's been missing for the last few years."

The Brig and the Second Doctor are spirited away to join the First Doc. Jac's intrigued. "Eek! Someone's turning the Doctor and his companions into small plastic figures! Do you think we're going to see the return of the Celestial Toymaker?"

Another cheer as the Third Doctor appears. "But what have they done to Bessie?!" splutters Richard. "It's got a bigger nose than Pertwee now!"

"That's it! That's what's wrong!" cries Peter. "We're being treated to nostalgia overload, but not a single character is in the right kind of costume. They look like poorly remembered versions of their former selves."

"Oh shush," says Clay. "This is fantastic! The Third Doctor's just said 'Good grief!' That's accurate enough for me!"

Next stop on the mysterious villain's collect-the-set action figure tour of the universe is South Croydon – where Sarah Jane Smith is setting off to work and saying goodbye to K9. "Oh Sarah, we love you," sighs Clay. "It's nice to see that companions like the Brig, Sarah and K9 are being featured as they're so much a part of our memories. Shame K9 gets left behind though."

"*What* is Sarah wearing?" wonders Jac. "Her clothes sense was always a bit strange and little girlish, but now she's ten years older and she's got a pac-a-mac and mittens on strings!"

The Fourth Doctor and Romana are enjoying a leisurely punt along the river Cam. "I've got goosebumps," says Clay. "The dialogue between these two is amazing; witty and grown-up, exactly how you remember them."

"Wonder why that could be?" mutters Jac naughtily.

But the Fourth Doctor gets stuck in a time eddy. "Oh BLAH!" says Clayton. "So Tom's not actually coming to the party. That knocks the whole thing a bit awry. I'd love to see him meet the others."

CLICHÉ COUNTER

Deaths on screen so far

00880

One or more of the regular cast rendered unconscious

00178

One or more of the regular cast incarcerated

00231

Meanwhile, on Gallifrey… the High Council has an audience with the Master! "Hello, he's back already," says Peter. "And, true to form, there's no explanation as to how he escaped the Doctor's trap at the end of *The King's Demons*."

The Council offers the Master a new lease of life in exchange for his help – to rescue the Doctor from the sinister Death Zone. "That's a hilarious scene," notes Clay. "Anthony Ainley is soaring over the top, Paul Jericho as the Castellan has joined him in orbit, and the others look like they're trying to stop themselves laughing. This story is so much fun!"

In the Death Zone, the First Doctor is wandering through metal corridors. "Oh, that's beautiful," says Peter. "A perfect evocation of the Hartnell era."

The Doc bumps into a young woman, and the Team gasp. "Bloody hell, it's Susan!" cries Clay. "And naturally she's calling him 'grandfather'! Blimey, that all seems so long ago… and it's gonna open a big can of worms if they meet up with the current team. Still, the First Doctor and Susan wandering spooky metal corridors… all we need now –"

The Team are getting cheered out so they whoop instead as a very familiar shadow appears… "A Dalek, wonderful!" cries Peter. "I love the ingenuity of the First Doctor getting it to destroy itself. This is a simple-to-follow story with lots of big moments. And the Death Zone scenes are beautifully shot, very atmospheric and bleak. Can't we have a few more stories like this?"

The Third Doctor comes to the rescue after Sarah falls from a hillock. "That's so daft," says Richard. "The Doctor and Sarah react as if she's hanging off the edge of a cliff."

"That's not the bolshy, brave Sarah of old!" frowns Peter. "And since when did the Doctor call her 'Sarah Jane'?"

> "*The King's Demons* is beautifully made but it really is a load of old tosh. Kamelion especially was completely daft. So I loved it!" **CLAY**

"I've got issues with the characterisation here," says Jac. "Sarah's turned into Tegan, all grumpy and not wanting to have adventures. And Tegan's turned into early Sarah, ready for adventure but bogged down with mock-feminism and being offended when she's asked to make tea for the First Doctor. Anyway, a nice polite girl would have offered this elderly gentleman some refreshment without being asked."

"The Fifth Doctor doesn't seem to react at all to meeting his granddaughter again," says Clay. "And nobody comments on their relationship which is very odd. If I was Tegan or Turlough I'd be boggling – I mean, they've just found out the Doctor's got a family!"

The Fifth Doctor, Tegan and Susan meet the Master – and some Cybermen! "I thought Sarah's tumble was bad, but Susan twisting her ankle is even worse! Do you think Terrance Dicks included the cliché deliberately?"

"Surely," says Peter. "That, in my opinion, was a perfect TUAT (Totally Unnecessary Ankle Twist)."

The Second Doctor and the Brigadier encounter another old enemy in some caves. "And now we've got the Yeti crowbarred in there as well!" exclaims Richard. "There are so many back references being jammed into this story for little or no reason. It almost feels like Terrance is ticking off items on a shopping list."

"Which is absolutely fine, just this once," counters Clay. "There's been a lack of good monsters of late, so I'm not complaining. The Yeti scenes in the caves are directed brilliantly, and the Second Doctor rummaging in his pockets is a small joy. It's lovely to see the Doctor being a bit eccentric again after the dry humourlessness of this season. And here's a new monster!"

Peter frowns. "The Raston Warrior Robot is very similar to a Cyberman android from *Earthshock*."

"The battle between the Cybermen and the Raston is superb!" enthuses Clay. "Terrance is really firing here – he's created a fascinating new monster, in seconds. And you gotta love the Cyber-puke. Plus it's all so big and visual and exciting – the Third Doctor and Sarah on a high wire!"

The Doctors make their various ways to the Dark Tower of Rassilon. Clay's loving the story but Jac has some points to make. "There's a big, big problem with this story, and it's because the story-telling isn't clear – and I think a lot of that isn't Terrance, but must be put down to the direction and editing. It really did seem that people were being turned into plastic figures, but then you saw Tegan and Turlough still alive and that was confusing. We didn't see Susan being picked up, and that was misleading too. Threats don't seem threatening. And this stuff with the booby-trapped floor in the Tower – what?! Both the First Doctor and the Master just stroll across any old how. The solution of using Pi to get across makes no sense, it's not at all well realised."

Over in downtown Gallifrey, the Fifth Doctor uncovers the true villain behind the Death Zone – President Borusa. "I wonder why Borusa needs to dress up in black when he plays with his Time Scoop?" asks Richard.

Jac's still not happy. "Oh dear. So, he wants the Doctors to clear the way for him – but he sticks in Daleks and Cybermen to enhance the game. That makes no sense! And he says he wants to achieve what Rassilon's achieved – become immortal and rule forever. But Rassilon's stuck in a tomb, not ruling Gallifrey forever! Perhaps he should have spotted a clue there?"

More old friends await the Doctors in the Tower. "The phantoms of Liz, Mike Yates, Jamie and Zoe are fun," says Clay. "But there's a big old blunder when the Second Doctor says Jamie and Zoe shouldn't remember him at all. So when does the Second Doctor come from? It must be after *The War Games* if he remembers his trial, but that doesn't make sense at all. I wouldn't normally care two hoots, but Terrance has drawn attention to the problem by mentioning the trial."

The Doctors finally meet up in the Tomb of Rassilon, where the Third Doctor suggests reversing the polarity of the neutron flow. Peter laughs. "This is not so much a story, more a greatest hits collection. 'Now That's What I Call Dr Who!'"

"And what's wrong with that?" queries Clay. "I love the banter between the Doctors now they've met up. And thank goodness the Fifth Doctor is back on form and can hold his own against them."

"Such a shame Tom Baker isn't there, though," sighs Peter.

Rassilon wakes! "Oh dear," says Richard. "After all these years of hearing about the great Rassilon, he looks like Jimmy Edwards in *Whacko!*"

Rassilon tempts Borusa with immortality. "Total entrapment on Rassilon's part," frowns Jac. "If he didn't tempt people with immortality, they probably wouldn't have set their sights on it anyway. Goodness knows why he woke up one morning thinking, 'I know, I'll punish people for wanting to live forever'. That said, the ending is so creepy! An eternity of living death – the third story in a row, more-or-less, where the undesirability of immortality has been a theme, and this makes a great climax. Let's call it the Undesirability of Immortality Arc, and get a DVD box set released!"

The Doctors banter a bit, say their farewells and head back into their correct time streams. "The use of the two versions of the theme at the end is a nice touch," says Richard, "but unfortunately it calls to mind the genius of the original version."

Peter goes first in the summing up. "Much as I loved that, it didn't feel like a *Doctor Who* story but like a *Doctor Who* convention. Lots of familiar faces, but none of them quite as they should be. It's time to ditch all these references to the past now, and forge ahead with original stories. After all, that's how it all started!"

Jac nods. "Yes, it's been lovely seeing old friends, but the joy about *Doctor Who* originally was that it could and did do anything. It wasn't like any other show – it often wasn't even like itself. And that was wonderful."

Clay's shaking his head. "I absolutely *loved* that, and for me it felt much more of a *Doctor Who* story than we've been used to of late. Yes, the series can do anything, but for me the jokes and the scares are essential, and after the drabness and weakness of things like *Arc of Infinity* or *The King's Demons*, that was a blessed relief. Still, where the hell is Kamelion?"

Jac raises a finger. "I've been horribly negative about this story, but I could watch it again and again. Creating a story that had to involve so many elements must have been such a difficult task, and to get something that enjoyable out of it is quite an achievement!"

They're having a short break next issue, but the Team will return – *with* your comments this time! – in **DWM** 384 so you've extra time to get us your thoughts on *Warriors of the Deep* and *The Awakening*. Send them to the address on p10, or by email to *dwm@panini.co.uk* (marked 'Time Team' in the subject line) by 4th June.

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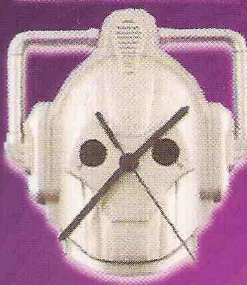

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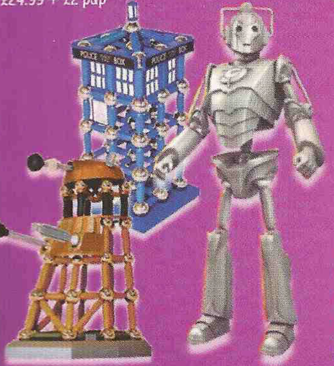

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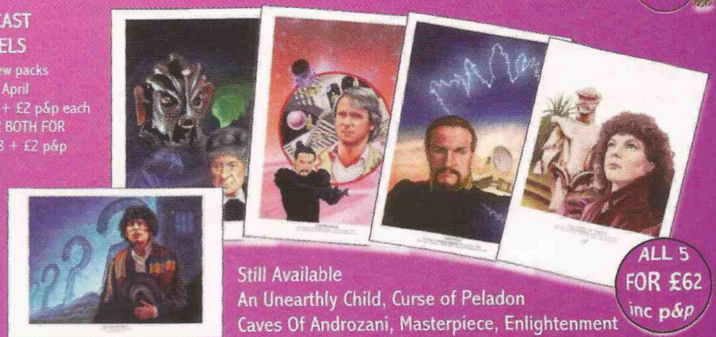

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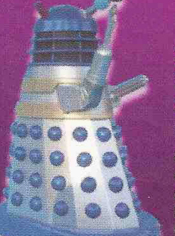

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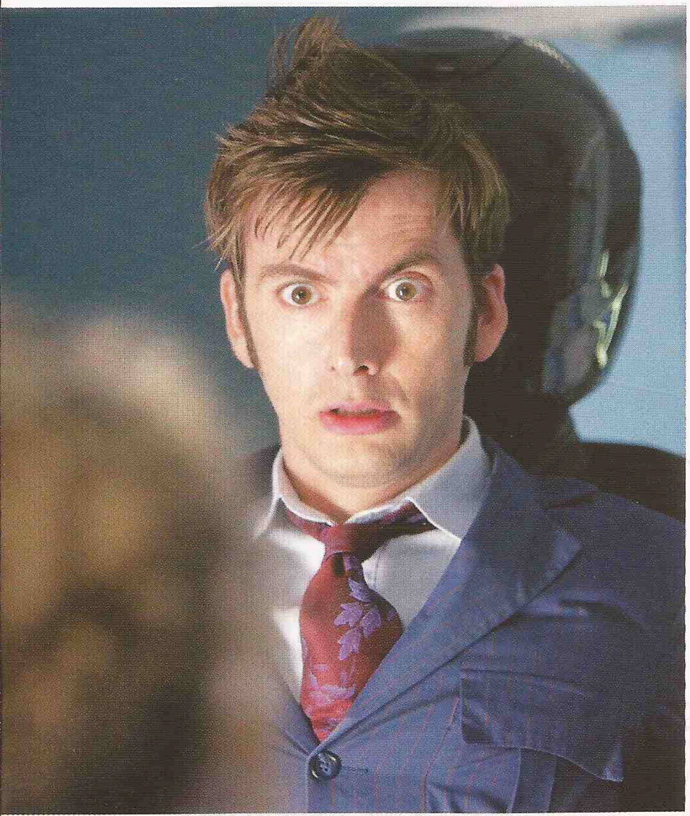
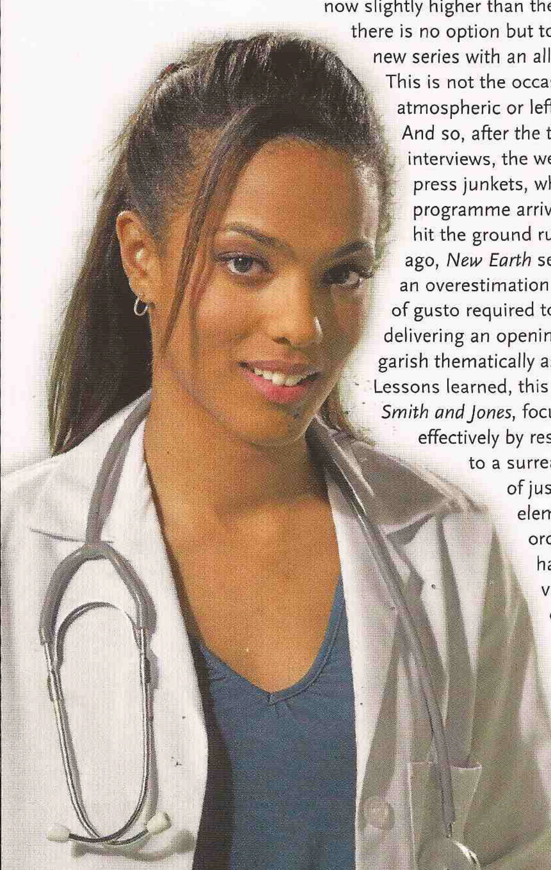


EPISODE 3.1

SMITH AND JONES

Writer **RUSSELL T DAVIES** | Director **CHARLES PALMER**



WITH *DOCTOR WHO*'S PUBLIC PROFILE now slightly higher than the Royal Family's there is no option but to launch each new series with an all-out adventure. This is not the occasion for slow, atmospheric or left-field drama. And so, after the trailers, the interviews, the websites and the press junkets, when the actual programme arrives, it has to hit the ground running. A year ago, *New Earth* seemed to betray an overestimation of the amount of gusto required to pull this off, delivering an opening that was as garish thematically as it was visually. Lessons learned, this year's début, *Smith and Jones*, focuses more effectively by restraining itself to a surreal combination of just four disparate elements – an ordinary hospital, harbouring a vampire, is carried to the moon in a waterspout (possibly the first *ever* science-fiction idea, this, dating from second-century Greek fable), then taken over by rhino policemen.

Said rhinos, the Judoon, look and act rather a lot like late-70s *Doctor Who* monsters, except that, as well as satirizing an aspect of human society, they are also exceptionally well realised. When the camera shakes as their ships pass by, you can tell they're not going to be shy, retiring types, and sure enough, from their Goth footwear upwards, they suggest unstoppable force. The icing on the cake is an animatronic head for their leader so communicative you forget that it's not real, thanks to nuances like the nostril that twitches when he's suspicious. They surely *must* return, even if only in cameo, and I hope the TARDIS illegally parks on a Red-Shift Route soon.

As a child watching *Doctor Who* in those self-same 70s, I saw the Doctor's companion Jo replaced with another, Sarah Jane, whose entire background seemed to have been devised to facilitate different types of adventures for the Doctor. And just as Sarah's journalism opened new doors, so will new companion Martha's medical school background. And I don't just mean in terms of being able to drink 16 pints of scrumpy, or smuggle a human skeleton into a flat-warming party, should that be required! Martha's vocational aptitude is her equivalent of the Doctor's sonic screwdriver. It will get her in and out of situations more quickly, with the minimum of repetitive fuss, enabling faster stories. As someone who has devoted herself to assimilating the best course of action in new and challenging situations, she makes the most of what this stormiest of Mondays blows at her, with "We're on the bloody moon!" being as much an exclamation of admiration as it is of awe. She doesn't wait to be told bad news, deducing that the air in the transported hospital will expire before the Doctor even broaches the matter, and not allowing herself the luxury of grief while there is still a chance to win, pressing on, as the Doctor lies inert, with his agenda to expose the incongruous Miss Finnegan as the alien bloodsucker the rhinos are looking for. But for all her level-headed competence, she isn't a gifted superhuman like some of the Doctor's helpers in the past, but simply able and well-trained – in a way that young viewers can, themselves, aspire to be – so it seems that her usefulness won't cost the price of her viewer identification. This is all, of course, helped by a spot-on performance by Freema Agyeman, and an already-apparent chemistry with David Tennant's rather darker, less frenetic Doctor.

With a new continuing lead to launch it's a wonder that *Smith and Jones* has room for more than a handful of other characters, let alone the dozen-odd here, every one distinctively sketched by the time the credits roll. Anne Reid (who only appears in *Doctor Who* stories featuring threats beginning with J-U-D and ending in O-N– it's true, look it up!) embodies the aforementioned bloodsucker as a slightly dotty senior citizen, propagating *Doctor Who*'s absorbing technique of making the cosy seem threatening. Talk of absorbing brings us to Roy Marsden's wonderfully fruity senior consultant, the only figure with sufficient authority to render Martha hesitant, and whose bloody fate is sealed (for bookish viewers anyway), the moment he is addressed as Mr Stoker...

Bookending the hermetically-sealed hospital hi-jinks we have an introduction to Martha's family, first one at a time as they vie for her mobile phone's attention as she walks to work, and then explosively en masse as they gather for her brother's birthday. At least as a credible cradle for Martha, they ring true – the eldest sibling is often the most dependable of a family, parents included, especially when she's a big sister. "Families and How To Survive Them" would be an apposite subtitle for this episode, although it's nearly there in the way it's called *Smith and Jones* rather than *John and Martha*. In a slower episode, *Fear Her*, the Doctor letting slip he used to be a Dad was more noticeable than his admissions here, where amidst the action he alludes to a brother in the past tense, and also a wife (although she's probably made up).

I can't really imagine a better way to launch both Martha Jones and the 2007 series and would expect no less from the efficient factory that fabricates *Doctor Who* in the twenty-first century. These episodes don't have time to wait for random inspiration to strike – they are tooled, manufactured, and quality controlled. Look too closely and sometimes the mass production technique shows, but here head writer Russell T Davies and his colleagues' flair for distraction guide us away from poking under the bonnet. You therefore come away from this not irritably pondering the entire storyline's dependence on two lines of dialogue explaining why the Judoon have to extradite the whole hospital to the moon, but instead, savouring the poetic image of a small globe of the Earth on the windowsill of a hospital consultant's office while the real thing is beautifully reflected in the glass just above it.

> "Martha's well-trained, level-headed and able – in a way young viewers could themselves aspire to be..."

It's back, and they haven't broken it. I'm over the moon.

DAVE OWEN

EPISODE 3.2
THE SHAKESPEARE CODE

Writer GARETH ROBERTS | Director CHARLES PALMER

I COULD BLAME THE 7PM SUNLIGHT streaming through the living room windows, but if I'm honest, I probably wasn't paying enough attention to crack *The Shakespeare Code* on first viewing. An hour later, though, PVR replaying, notepad filling, and night falling, I realised just how much I'd missed. I may have been wrong-footed by the opening scene. I was convinced it was a retread of *Doctor Who*'s *The Armageddon Factor* or even *Team America: World Police*, in both of which the audience is misdirected into thinking the whole production will be in the theatrical style they're witnessing, before it pulls back to reveal the play within in a play. Not here – the play within a play comes later.

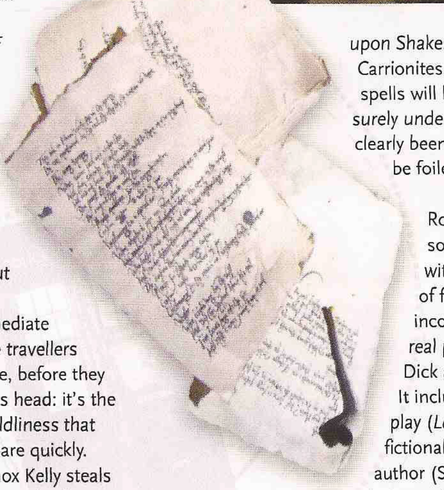
What this stylised scene-setter does do is remind you that Shakespeare's work wasn't all love poems, regal villains and family tragedies, but also contained plenty of frisky carryings-on and saucy double-meanings. This in turn helps you accept the man himself when he appears in person here as a more carnal dramatist than consensus holds – more a Steven Moffat than a Steven Berkoff, if you like.

> "Dean Lennox Kelly steals the show, radiating authority even when mesmerised."

Pivoting this tale around one character serves *Doctor Who*'s current form – fast and focused – well. This will be remembered as 'the one with Shakespeare', and his presence acts not only as a crux for the scheme the Doctor must foil, but enables that thwarting to be told in the concise way that's now essential. Bringing the Doctor face to face with great men of history can seem gratuitous, although the series got away with it recently thanks to Simon Callow's Dickens. That appearance, in *The Unquiet Dead*, is an unavoidable point of reference here, as *The Shakespeare Code* revisits both apparitions in the theatre, and the Doctor inveigling himself with a favourite writer.

Is *Doctor Who* becoming repetitive, then, in this third year? So far, 2007's run has strongly evoked situations from two years ago. But then, it would, wouldn't it? Martha Jones' experiences of and reactions to meeting the Doctor, travelling in the TARDIS, and going on an exuberant outing to the past, have been inevitably similar to those of Rose Tyler, another young woman from London in the early twenty-first century in exactly the same situation. And are Dickens *and* Shakespeare each being haunted any more unwelcome than, say, Daleks *and* Cybermen both being reawakened?

Unlike the previous week's *Smith and Jones*, which could still entertain with the sound turned down, *The Shakespeare Code* is essentially a verbal exercise. Mute the audio here and you just get a lavish, filmy depiction of Elizabethan London, which avoids any documentary-style immediacy, despite the establishing slop bucket splattering its contents earthward. No, this episode is, on every level, about the power of words rather than pictures. It suggests that the baddies' power, a science that took the path of verse rather than equations, is really just a more powerful form of Shakespeare's ability to entrance and transport with his couplets and pentameters. Simultaneously, it suggests that his ability to write people was matched by a gift for reading them – he has the Doctor and Martha sounded out by the time they leave, as none of his contemporaries could. I love the implication that the great thinkers of the past can be in on the secret of the Doctor, and that there might be a thread of such understanding throughout history. It turns the perennial *Doctor Who* situation – of immediate suspicion being directed at the travellers who've appeared from nowhere, before they can establish their trust – on its head: it's the Doctor and Martha's otherworldliness that brings them close to Shakespeare quickly.



And just as well; Dean Lennox Kelly steals the show, with his self-assured Bard, who even radiates authority when mesmerised. From a string of sixteenth-century synonyms for "Afro-Caribbean" of which Cheryl Tweedy would have been proud, to his winning delivery in surely the first ever freestyle rapping contest from the stage of the Globe, he is seldom ever lost for words. He has met a kind of equal in the Doctor, whose tenth incarnation deliberately stands aside here to let him shine, in a way I can't imagine any of his predecessors doing. I detect the use of reverse-engineering: Rather than stumble upon Shakespeare as an antidote to the Carrionites, the witch-like villains whose spells will lead to a rather nebulous but surely undesirable fate for Earth, they have clearly been devised as the perfect threat to be foiled using his words.

Author ("Author!") Gareth Roberts decorates the story's solid text with margins dense with witty flourishes. This is a work of fiction (*The Shakespeare Code*) incorporating characters who were real people (Shakepeare, Peter Streete, Dick and Kempe, Queen Elizabeth). It includes a fictional play within the play (*Love's Labour's Won*), containing fictional dialogue attributed to a real author (Shakespeare). Now pay attention, that was the easy bit. On encountering this missing adventure, Martha suggests capturing it on MiniDisc, so that even with the folio lost, future fans of Shakespeare can enjoy it. A bit like the soundtracks to *The Power of the Daleks*, or *The Macra Terror* in the BBC Radio Collection, really, which are of course parts of *Doctor Who*, in which Martha herself is a fictional character. And then the Doctor, played by David Tennant, talks about *Harry Potter* – in which Tennant himself has appeared. The Doctor even eulogises the *Harry Potter* author, JK Rowling, who was herself invited to write for *Doctor Who*. Fictional Martha even tells real Shakespeare a joke about himself told by real comedian Peter Kaye, who appeared in *Doctor Who* playing the fictional Abzorbaloff last year.

I'm not sure what to call all this. There must be a term, somewhere between 'metatextual conjuring' and 'smartarse in-jokes', but it kept me tickled for hours. *Doctor Who* may be casting some of its hexes for the second time, but unlike those of the Carrionites, they remain just as potent on reuse. Spellbinding.

DAVE OWEN

OFF THE **SHELF**

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

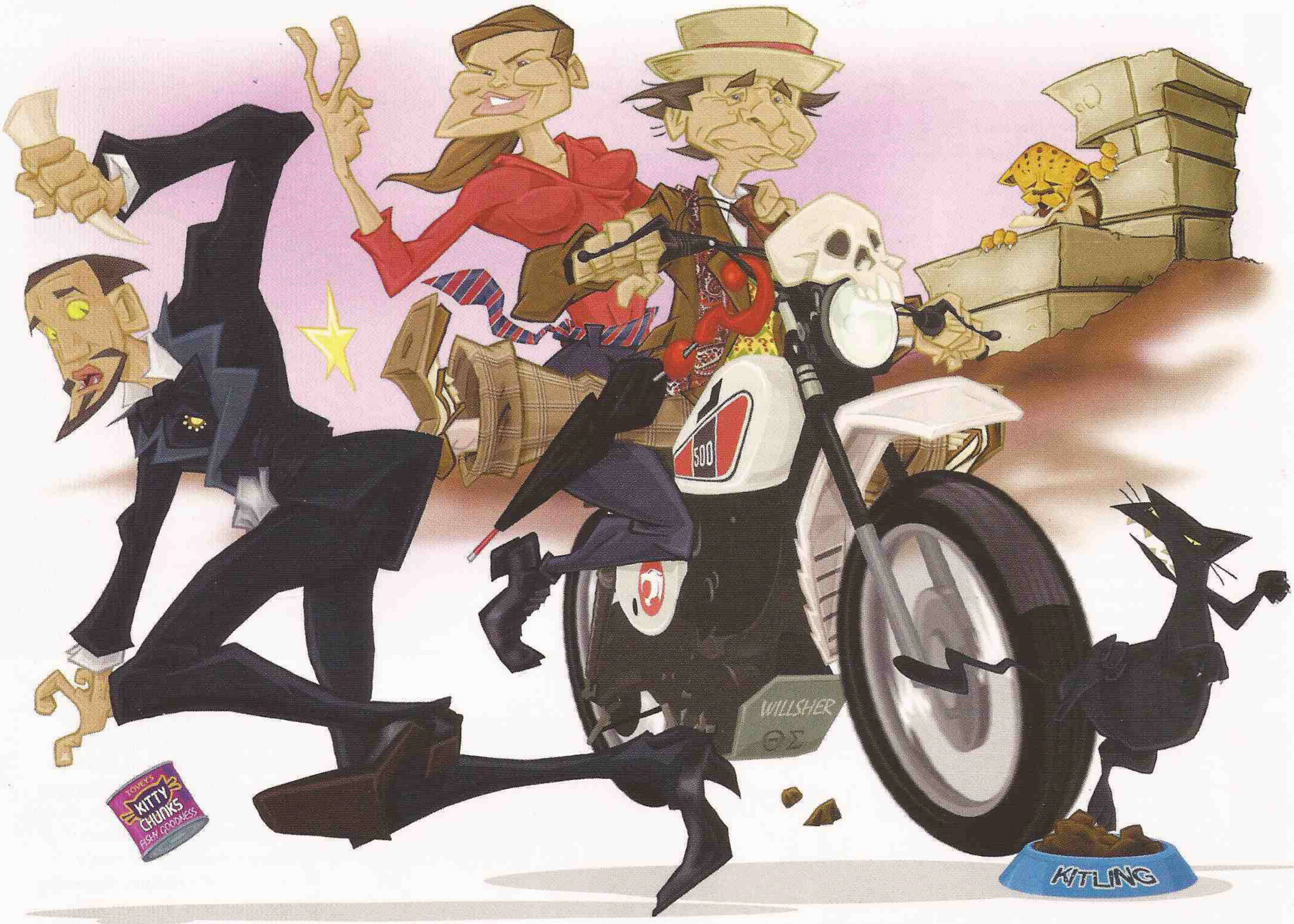


Illustration **BEN WILLSHER**

SURVIVAL

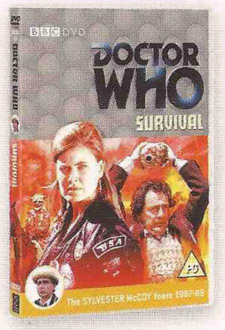
DVD 2|entertain | **BY** Rona Munro | **PRICE** £19.99
OUT Now

SURVIVAL HAS THE DISTINCTION OF BEING not only the last regular story for Sylvester McCoy's Seventh Doctor, but the last story before *Doctor Who* went away for a long, *long* time. Crucially, it was made without any understanding that the series was about to be cancelled. If it had, it might have tried to be something rather 'bigger'. As it is, the series left our screens with a story very much in line with the then-production team's own particular take on the show – the Doctor as 'more than just a Time Lord', and with an adventure built around the Doctor's companion, Sophie Aldred's streetwise teenager Ace.

Written by Rona Munro, *Survival* opens with the Doctor taking Ace back home to Perivale, where she discovers most of her friends have been captured and taken to the planet of the Cheetah People, a violent world close to destruction, that turns those it has captured into its savage, cat-like inhabitants, and where the Doctor's old foe the Master, similarly affected, lies waiting to spring another trap.

Back in 1989, *Survival*'s suburban opening looked like a refreshing change of location for *Doctor Who*. Now it's impossible to look at without thinking of Rose Tyler and the Powell Estate. Unfortunately, *Survival*'s version of 'the real world' is a lot less likeable – no glossy London skylines, and without people of any real warmth. When Ace returns to her old youth club, she's berated by bullish SAS wannabe Sergeant Paterson, a character who, once transported to the Cheetah Planet, we're asked to re-evaluate, but thanks to Julian Holloway's gruff portrayal, we never really do. Best of the bunch is Will Barton as Ace's friend Midge, and Part One's charity collector Ange (Kate Eaton) whose dreary, disaffected voice is so peculiarly charming that you wish she was part of the group captured by the Cheetah People.

Munro's script draws on Darwin's 'survival of the fittest' and comes up with the poetic idea that it's the savage nature of the planet's own inhabitants that is pushing it to its destruction. The Cheetah People themselves don't compare too well with the superb make-up of *New Earth* and *Gridlock*'s cat-people, but they can still cut an imposing image when seen on horseback, *Planet of the Apes*-style. The story's visual triumph is the rapidly destructing Cheetah Planet itself. Although, in reality, it's that old *Doctor Who* standby – a gravel quarry – the video effects that tint the sky red and fill the horizon with volcanic eruptions are so successful in creating a convincing alien world that you can really imagine what could have been achieved had the series continued in the 1990s.



Another success is the return of the Master, played by Anthony Ainley. *Survival* may not have been written as a grand finalé, but the Master's presence gives it a certain sense of occasion. Ainley, who at last drops the giggling excesses of previous appearances for something quieter and more menacing, gives by far his best performance in the role. As with everyone 'possessed' by the Cheetah Planet, the Master gets to wear fangs and cat-like contact lenses – a look that rather suits him – and neither does it do his character any harm to see him do something *really* nasty for once, such as when he viciously stabs a Cheetah Person in the chest with a long animal tooth.

Not everything hits the spot – in Part Three, for example, the Doctor and Midge, both on motorbikes, collide in an explosive head-on crash. The stunt is well-staged but, with the Doctor found unharmed, face down in some abandoned rubbish, the sequence is hard to take seriously. But things are quickly put right with a second confrontation where, transported back to the Cheetah Planet, the Doctor and the Master engage in a bit of hand-to-hand combat which, again, is something the 1980s Master stories always lacked.

'The last ever *Doctor Who* story' isn't a title any story would find easy to bear, and it would be easy to build up some resentment towards *Survival* just because of it. Now, free of that moniker at last, and to quote the Master on the Doctor's arrival on the Cheetah Planet, this is an "unexpected pleasure."

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
Matt Michael (MM)

DVD EXTRAS

As a special two-disc release, with two thorough documentaries, *Survival* doesn't disappoint on the 'Extras' front. The two-part, 60-minute 'Making of' documentary *Cat Flap* spends longer on the story's conception. It's a drawback that writer Rona Munro isn't involved, particularly when script editor Andrew Cartmel starts to comment on the story's feminine themes but goes no further, but it's certainly fun to see him and others – such as McCoy and Aldred – compare *Survival*'s suburban setting to the more recent series. The piece also benefits from the input of director Alan Wareing, one of *Doctor Who*'s best finds of the 1980s, and some fascinating 'before and after' effects shots of the Cheetah world's quarry location. There is, though, perhaps a bit too much emphasis from all parties on what's considered to be the story's flaws. Yes, the Cheetah People aren't as streamlined as everyone originally envisaged, but are they really all *that* bad?

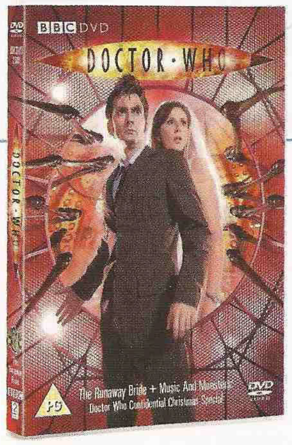
Endgame, a look at why *Doctor Who* was cancelled after *Survival*, revives the old suspicion that the then-BBC management hated science-fiction. The documentary's scoop is its interview with Peter Cregeen, the man who officially cancelled the series, and there won't be many fans who won't enjoy the gloat as he attempts to justify his decision in light of the revived series' success. Cregeen still manages to irritate even now, though. His view that, had there been someone around with a passion for the programme, things might have been different, flies in the face of a number of big TV names that were interested in taking the show on. A look at what Season 27 might have been like had the series not been cancelled gives the graphics department some fun, storyboarding some enigmatic opening scenes, although Cartmel's point that nothing much had been developed beyond this helps to keep things in perspective. An overview of companion Ace returns to drawing similarities with Billie Piper's Rose, even if Aldred's view that Ace was in love with the Doctor was something the series stayed shy of at the time.

McCoy, Aldred and Cartmel's discursive commentary reveals a lot, not only about the story's production but about the time it was made in generally – Part One's brief cameo from comedy duo Hale and Pace, for example, who are accurately summed up as 'the *Little Britain* of their day'. A fan commentary (on Part Three only) from three winners of a **DWM** competition offers an entertaining alternative, albeit one that often strays far from the story in hand.

Other 'Extras' feature a deleted scenes and outtakes package, and two post-cancellation curiosities – *Search Out Science*, a schools' programme with McCoy, Aldred and K9, plus very poor effects, and Anthony Ainley's last appearance as the Master in links from the 1997 computer game, *Destiny of the Doctors*, that show the actor in good form and with a hitherto unseen wicked sense of comic timing. A comprehensive package. VB

THE RUNAWAY BRIDE

DVD 2|entertain | BY Russell T Davies
PRICE £15.99 | OUT Now


BBC DVD
DOCTOR·WHO
The Runaway Bride + Music And Monsters: Doctor Who Confidential Christmas Special
PG
DVD

ALTHOUGH EXECUTIVE PRODUCER AND chief writer Russell T Davies is on record saying people come to *Doctor Who* expecting to be scared or to see monsters, it's clear that the Christmas Specials are made to a slightly different agenda – one that's more about supplying the traditional spectacle of a festive blockbuster than to send anybody to bed with nightmares or to challenge any of the series' established classics.

The 2006 Special, *The Runaway Bride*, about bride-to-be Donna (Catherine Tate) who discovers she's part of an ancient alien plan to destroy the Earth, is certainly keen to impress visually. The story starts out with an almost manic desire to be funny and fast-paced, with the stand-out sequence easily being the TARDIS whipping down the motorway in pursuit of a taxi cab, which is both visually absurd, and – scored with an echo of *Indiana Jones*-style music – triumphantly heroic.

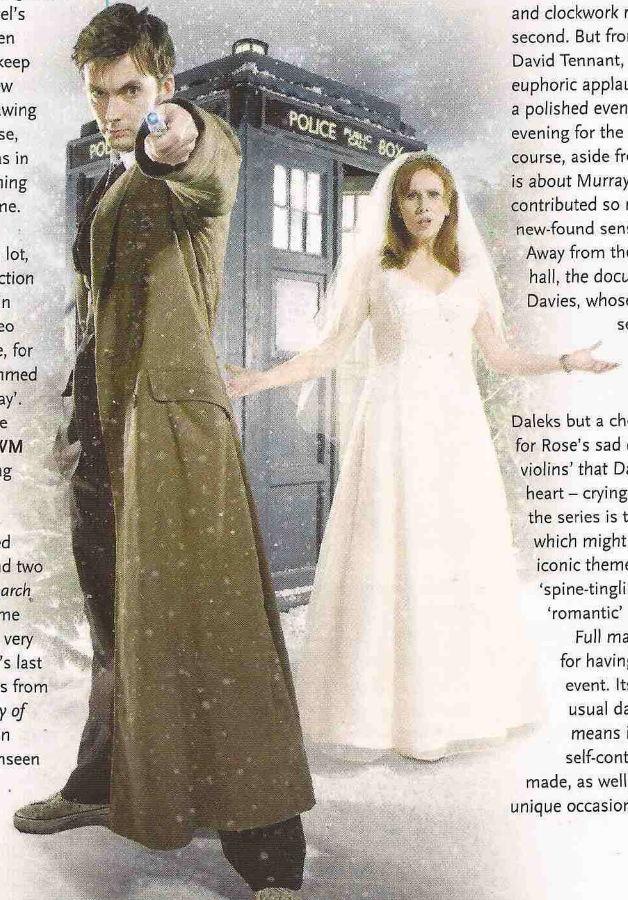
In comparison, the second half is more talky, due to the villain, Sarah Parish's spider-like Empress of the Racnoss, whose costume is impressive but clearly immobile. No matter though – Tennant's Doctor is on top form and the moments that refer to the loss of Billie Piper's Rose help ground some of the more over-the-top ideas, as does the intriguing notion that, without a companion, the Doctor can slip back to becoming a darker, less humane force.

DVD EXTRAS

Even with the tradition of the end-of-year complete series box-set firmly established, these initial DVD releases still do incredible business. *The Runaway Bride* should do even better than most for being the first to include a genuine 'Extra', and a pretty substantial one at that – the 60-minute *Doctor Who Confidential*, *Music and Monsters*, that goes behind-the-scenes of last November's *Doctor Who* concert staged at the Welsh Millennium Centre in aid of Children in Need.

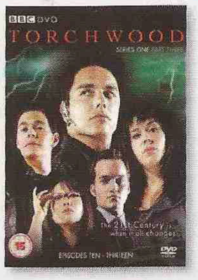
Music and Monsters' approach is at first to give the impression that the event's organisation has been a race against time, and that its unusual combination of orchestra, video screens and choreographed on-stage invasions by Cybermen, Ood and clockwork robots could unravel at any second. But from the moment a shiny-suited David Tennant, as MC, bounds on stage to euphoric applause, you can see that this was a polished event and a magical, memorable evening for the 2000-strong audience. Of course, aside from the fund-raising, this is about Murray Gold's music, which has contributed so much to *Doctor Who*'s new-found sense of scale and emotion.

> "The stand-out sequence is easily the TARDIS whipping down the motorway in pursuit of a taxi cab..."



Away from the thrills of the concert hall, the documentary talks to Russell T Davies, whose delight with Gold's work seems to partly stem from the composer's refusal to go for the obvious – no clanging, metallic sounds for the Daleks but a choir of demonic chants, and for Rose's sad departure, not the 'sweeping violins' that Davies expected, but 'a beating heart – crying out'. Gold's own view of the series is to call it 'very passionate', which might be why, when describing its iconic theme music, he doesn't go for 'spine-tingling' or 'otherworldly' but for 'romantic' and 'soaring'.

Full marks to the *Confidential* team for having the foresight to cover this event. Its isolation from the crew's usual day-to-day making of the series means it's the most complete and self-contained programme they've made, as well as an excellent record of a unique occasion. VB



TORCHWOOD: SERIES ONE – PART 3

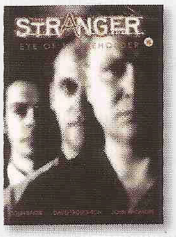
DVD 2|entertain | BY Cath Tregenna, Noel Clarke, Chris Chibnall
PRICE £24.99 | OUT Now

"The spluttering sci-fi explodes into life," is how the *Radio Times* described *Torchwood*'s final two episodes. Where had they been? *Torchwood* may have taken time to find its feet, but by halfway, had become utterly compulsive.

Volume 3's episodes deal with themes of loss and displacement: the moving *Out of Time* finds Torchwood helping three passengers, whose plane has time-travelled from the 1950s, to adjust to modern life, and *Combat* sees the team's Owen Harper involved with a mob that captures series regular aliens the Weevils to use in vicious *Fight Club*-like bouts.

To give *Radio Times* its due, the series' last episodes – *Captain Jack Harkness*, where John Barrowman's Captain meets the man whose identity he stole, and *End of Days*, where a fracture in the rift unleashes the Great God of Death, Abadon – are properly and visually stunning. But if *Torchwood* has to be this good (and edge-of-the-seat exciting) before anyone takes notice, then Series Two is going to have to work very hard indeed.

'Extras' retain the brief episode 'Making of's of previous releases, *Combat* looking at locations, and for *End of Days*, a visual-effects piece about blowing up the Hub. In addition, a longer feature looks at the work involved turning a derelict nightclub into Episode 12's elegant 1941 dance-hall, and also includes a DVD-only performance of Barrowman singing a cheeky *Torchwood* version of Cole Porter's *Anything Goes*. Elsewhere, Barrowman films a video diary that seems to suggest the actor's almost illegal level of charisma has the power to make most of the crew perform an involuntary song and dance. VB



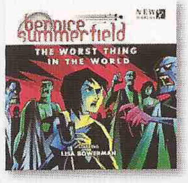
THE STRANGER: EYE OF THE BEHOLDER

DVD BBV | **BY** Nicholas Briggs
PRICE £15.99 | **OUT** Now

The sixth and final *Stranger* story is part 'cottage under siege' drama and part further exploration of its lead characters. This time the focus is on Egan (David Troughton) and a relationship he forms with the project's key psychic, Meta.

Production is generally high and as with earlier releases, a number of effects have been upgraded for DVD. One drawback, though, is that some interior scenes are very dark, a problem BBV has attempted to rectify by enhancing the contrast.

Having got the mysteries of the Stranger's past out of the way, *Eye of the Beholder* unfolds as a much more accessible story that combines a level of action the previous entries lacked. As such, it's easily the best of the series, and at 80 minutes, the longest. Minimal 'Extras' include out-takes and short interviews with actors David Troughton and John Wadmore. VB



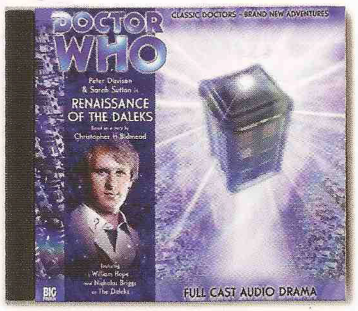
BERNICE SUMMERFIELD WORST THING IN THE WORLD

AUDIO Big Finish | **BY** Dave Stone
PRICE £10.99 | **OUT** Now

Satires on television are nothing new, and *The Worst Thing in the World* is reminiscent of Jim Carrey movie *The Truman Show*, Nigel Kneale's *The Year of the Sex Olympics* and Doctor Who stories *Vengeance on Varos* and *Bad Wolf*, and in terms of the sentient energy that feeds off a need to make up stories, even *The Mind Robber*. Dave Stone's TV dystopia spoofs reality TV and other genres; a violent cop show where the villains get beaten up for real, and a sitcom where the audience roars as characters stab each other to death. That Benny can turn this around by singing a cheesy song about nice things like "Butterflies and cake" isn't very convincing, but the song is a camp masterpiece and Lisa Bowerman performs it brilliantly. VB

RENAISSANCE OF THE DALEKS

AUDIO DRAMA Big Finish | **FROM A STORY BY** Chris Bidmead | **PRICE** £14.99 | **OUT** Now


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison & Sarah Sutton in
RENAISSANCE OF THE DALEKS
Based on a story by Christopher H Bidmead
BIG FINISH
FULL CAST AUDIO DRAMA

AS THE BRAINS BEHIND SOME OF *Doctor Who*'s more head-scratchingly complicated TV episodes, former series script editor Christopher Hamilton Bidmead was never much of a fan of what we might consider traditional, nuts and bolts monster stories, preferring high-concept science-fiction to lowbrow creature features. It was therefore something of a surprise to see his name associated with the Daleks, and particularly revisiting their B-movie-ish finest hour, the invasion of Earth, 2150 AD.

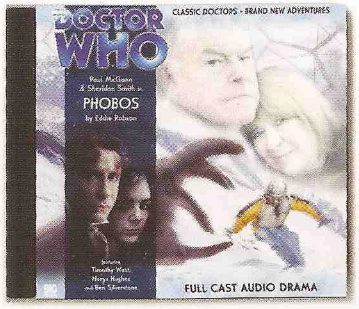
Renaissance of the Daleks attempts to re-cast *The Dalek Invasion of Earth* as a sci-fi-literate story. Having a worried Fifth Doctor arrive in a notably Dalek-free London of 2158 is intriguing for those familiar with their *Doctor Who* continuity. American General Tillington explaining that time-sensitive humans have perceived the Dalek invasion, and want the Doctor to prevent it from ever happening is a decent start, and Bidmead manages to keep the story rattling on through trips to various time zones – the crusades, the American Civil War and Vietnam – during which the Doctor fills the TARDIS with quarrelling and vaguely-characterised passengers. More interesting are the mysterious miniature Daleks that seem to have appeared from nowhere across the Earth, and which lead the Doctor to the crucible of alternative universes.

According to the sleeve notes of this audio, Bidmead felt that the script editing process meant that he no longer felt able to claim sole responsibility for authorship. That's surprising, given how many of his trademarks – from Nyssa's awkward explanations of gravity laws and quantum entanglement to the importance of bandwidth to the Dalek invasion and the random functions and malfunctions of the TARDIS (a new Zero Room, a time-track crossing protocol) – remain here. While the very presence of the Daleks, especially in cute, toy-sized form, is enough to prevent *Renaissance of the Daleks* from becoming an exercise in intellectual indulgence, Bidmead's ambitious ideas lend the play a genuine sense of the epic. Delicately negotiating its way, not entirely successfully, through two very different storytelling styles, the audio manages to be both highbrow science-fiction and lowbrow B-movie at once, which must count as some achievement. MM

> "Christopher H Bidmead's ambitious ideas lend *Renaissance of the Daleks* a genuine sense of the epic..."

PHOBOS

AUDIO DRAMA Big Finish/BBC7 | **BY** Eddie Robson | **PRICE** £10.99 | **OUT** Now


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Paul McGann & Sheridan Smith in
PHOBOS
by Eddie Robson
BIG FINISH
FULL CAST AUDIO DRAMA

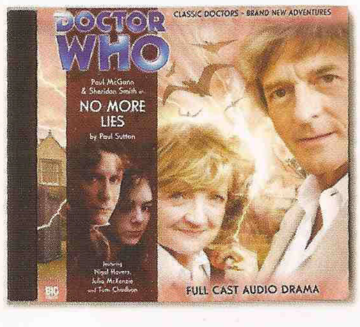
WHEN THE EIGHTH DOCTOR AND Lucie arrive on the Martian moon of Phobos in 2589, they discover an unfinished human colony living in fear – quite literally. The colony houses the "wormhole", an apparently bottomless chasm where the normal laws of physics have apparently been suspended, and where thrill-seekers bungee for miles for a delicious rush of adrenalin. However, some people in the colony claim to have sighted monsters, and when one of the visitors is brutally killed, the Doctor realises that the wormhole is even more dangerous than it first seems.

Taking the idea of extreme sports fanatics, by rights this should be one of the more exciting of the BBC7 series. As it transpires, the play becomes rather more reflective than the frenetic opening section initially suggests, confronting the Doctor with his own delight in sailing close to the wind, and risking everything to save the universe. Meanwhile, Lucie's relationship with the Doctor has improved to the extent where he's pleasantly surprised by her bravado, and she seems very comfortable with her new, time-travelling life.

With overtones of last year's TV episode *The Satan Pit*, *Phobos* similarly uses the concept of a terrifying something lurking in the dark to tell us something about the Doctor. Quite what that 'something' is, however, is never fully explored, and as a result the play feels like it's leading up to a revelation that then never arrives. The overall impression, then, is of a competent production that, like its bottomless pit, doesn't seem to lead anywhere, and as a result is unsatisfying. MM

NO MORE LIES

AUDIO DRAMA Big Finish/BBC7 | **BY** Paul Sutton | **PRICE** £10.99 | **OUT** June 2007


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Paul McGann & Sheridan Smith in
NO MORE LIES
by Paul Sutton
BIG FINISH
FULL CAST AUDIO DRAMA

AT THE BEGINNING OF THIS BBC7 PLAY, the Eighth Doctor and Lucie are already in hot pursuit of Zimmerman, who has stolen time technology for his own ends. Arriving on a timeship in the Vortex, Zimmerman's activities have also attracted the attentions of the fearsome Tar-Modowk which are threatening to break into normal space and attack the Earth. Meanwhile, elsewhere in time and space, a serene garden party forms the unlikely backdrop for a showdown on which rests the stability of the universe.

If the opening minutes of *No More Lies* are likely to perplex the listener, writer Paul Sutton isn't quick to provide answers. Teasing the truth out gently keeps the story interesting, and provides plenty of opportunities for the impressive cast, which includes Nigel Havers and Julia McKenzie as devoted middle-aged couple Nick and Rachel, to make the most of the script. Having arrived at the garden party, the Doctor spends his time running around with Tom Chadbon's Gordon, who comes across as an aged version of Duggan (Chadbon's character in 1979's *City of Death*), while Lucie sensitively questions Rachel.

By the end of the play, the relevance of the title becomes tragically clear, leading to a moving denouement that makes up for some of the puzzling earlier events. And while Sutton probably needed to include the Tar-Madowk to emphasise the threat to time and space, their presence ultimately feels like a distraction from the story's heart (and it doesn't help that no-one knows how to pronounce their name).

By now, the Doctor and Lucie are enjoying a friendly banter, complementing one another effectively especially in the opening scenes, which means that the surprise cliffhanger when time finally catches up with Lucie not only perfectly matches the tone of this piece, but packs a real punch as well. MM

DISC INFO

FEATURING The Fourth Doctor (Tom Baker), Sarah Jane Smith (Elisabeth Sladen), Harry Sullivan (Ian Marter), Brigadier Lethbridge-Stewart (Nicholas Courtney) and Sergeant Benton (John Levene)
WRITTEN BY Terrance Dicks
FIRST BROADCAST 28 December 1974 – 18 January 1975

THE STORY

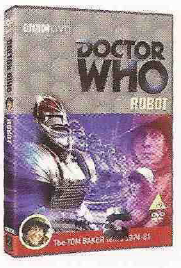
The newly regenerated Doctor joins UNIT in an investigation into the theft of top secret plans and equipment from supposedly secure premises. Sarah Jane discovers that the raids have been carried out by a robot invented by scientist Professor Kettlewell (Edward Burnham) while he was working for Think Tank, a group involved in developing emerging technologies. The robot has been reprogrammed on the orders of Miss Winters (Patricia Maynard), the director of Think Tank, and used to obtain the means for constructing a disintegrator gun...

EXTRA FEATURES

- Audio commentary featuring stars Tom Baker and Elisabeth Sladen with script writer Terrance Dicks and producer Barry Letts
- *Are Friends Electric*: a documentary covering the casting of Tom Baker and the making of *Robot*
- *The Tunnel Effect*: an extended interview with graphic designer Bernard Lodge on the making of various *Doctor Who* title sequences
- The opening of an episode of *Blue Peter*, broadcast from the set of *Robot*
- Photo Gallery
- Production Notes
- PDF Radio Times listings
- Easter Egg

ROBOT

DVD 2 | entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 28 May 2007 | **PREVIEW BY** David Darlington



SO, MERE MONTHS AFTER WE ALL WATCHED Tom Baker's exit from *Doctor Who* on the *New Beginnings* set, now we all get to clap eyes upon his entrance. "I was delighted by the excellent reception of *New Beginnings*," DVD commissioning editor Daniel Hall explains. "It was fascinating to see how the series copes with the seismic shake of a regeneration – it is a challenging mantle for any actor to take on. What struck me watching *Robot* was that it felt like Tom had been in the part for several series. It displays his skill as an actor, and his confidence in the role, that he could hit the ground running. I am also aware that Sarah Jane is enjoying a well-deserved renaissance. With the character so much in the spotlight, what better story to release than her homage to Fay Wray? *Doctor Who* shines when it hides complex philosophy and ethics under the hood of great drama. No place does it better, in my opinion, than *Robot*..."

Robot sees some less familiar names among those contributing to the excellent array of supporting features, among them Andrew Beech and Brendan Sheppard. "Andrew proposed a strong documentary idea that delved deeper than the standard 'making of'," says Hall. "And I am very excited about Brendan joining the team – he is one of the most talented and enthusiastic producer/directors I have met in a long time, and is currently in production of some of the range's most complex and fascinating documentaries."

So just who is this new boy? "I've directed mainstream drama on the BBC," begins Sheppard, "and most recently I have been working a drama for CBBC called *Dinosapien* which we filmed in Canada last year. I won an RTS Award for a drama called *Dreams* and was nominated for a BAFTA."

Ah, but does Sheppard know his *Doctor Who*? "Oh yes! Peter Davison was the Doctor I remember the most. It's a fantastic show and I'm proud to be apart of the team. I was already responsible, last year, for a 15-minute CBBC *Doctor Who* Special on BBCi which featured interviews with David Tennant and Billie Piper."

For this release, Sheppard's contribution looks at *Doctor Who*'s title sequences in a piece which nicely complements the feature included on 2004's *The Leisure Hive* DVD. "The titles of the show were very important," Sheppard explains, "and I felt that we should start the piece talking to designer Bernard Lodge about the early title sequences, and then do a practical demonstration. Imagine my surprise when Bernard produces the original logo stencil and acetate sheets! Because of that demo, the process becomes really easy to understand."

Working on *Are Friends Electric* with Andrew Beech was cameraman John Kelly, who recorded interviews with some rare and unusual contributors, including the show's former Production Unit Manager – essentially, assistant producer in charge of budgeting – George Gallaccio. "It was, of course, Andrew's decision to interview George," Kelly reveals, "although I did mention early in production that I had met George while shooting interviews for *The Omega Factor* DVD, and thought he would be a good contributor – I knew he hadn't been interviewed for the *Doctor Who* range, and his PUM role gives him a unique perspective on the making of *Doctor Who* back then. We shot a lot of material with him, which I'm sure could well find a home on a future release."

"Andrew and Brendan are just two of the new names joining the team," Daniel Hall reveals. "With the increase in the number of releases, there is an proportional increase in the number of documentaries, and a wide team of producers keeps the style varied." So what new delights will our new producers have coming our way in the forthcoming months? "I've just finished a 'making of' documentary," says Sheppard, "and right now I'm in post-production on another two features, one of which is very exciting and will probably be one of the most expensive documentaries the team has done..."

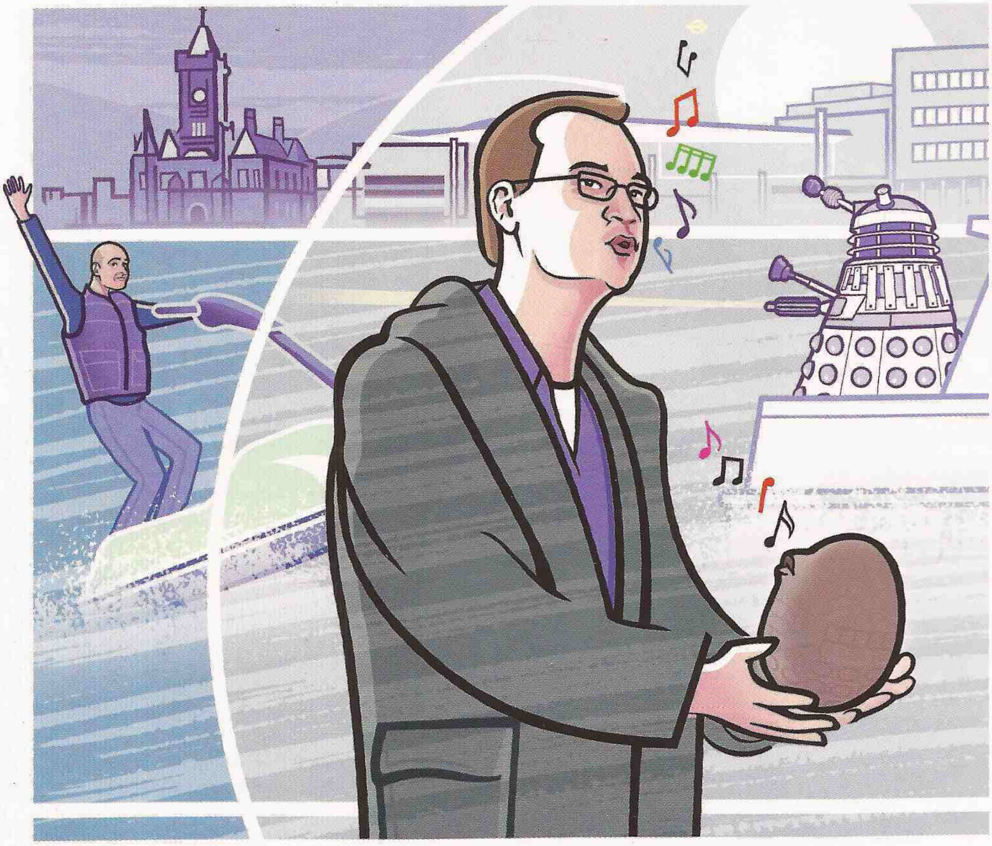
> "Watching *Robot*, it feels like Tom Baker had already been playing the Doctor for years!" Commissioning editor **Daniel Hall**

TOM BAKER
Doctor Who
PATRICIA MAYNARD
Miss Winters
Bernard Lodge

And finally – where on Earth did the team manage to track down video footage of Tom Baker working on a building site? "Ah, should I tell you where this comes from...?" Kelly ponders. "No! I'd like to keep people guessing for the moment..." DWM

PRODUCTION *Notes*

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...



WHISTLE WHILE YOU WORK

COR BLIMEY, APRIL WAS BUSY. IT'S the most frantic month for the script department, cos that's when everyone starts writing with a vengeance. There *must* be seven or eight new scripts bursting into life, all at once. So come with me, faithful reader, let's have a secret look at my Diary for one of these weeks, and pluck out the bits that aren't stamped TOP SECRET...

Tuesday 3 April: Three *Doctor Who* script meetings with the writers, namely... well, let's just hold off that information a bit, shall we? This time last year, we'd already given **DWM** the list of next year's writers. But overall, we tried to give away a little less advance information about Series Three, saving more of it for the actual launch, and while it's hard for me to judge, I rather liked that policy. It seemed to give the transmission of *Smith and Jones* a little more buzz, maybe. So I'll hold off on those three writers' names, maybe for a month or so more. Let's just call them Geordie, Old and Blonde. But anyway, after those meetings, Julie, Phil and I (Foxy, Stud and Slug) take ourselves off to the final mix – well, the second final mix – of *The Lazarus Experiment*. No, it's still not right. Tricky balance of monster-noises. We do the unheard-of, we stop the episode halfway through! Back to the drawing board (or the sounding-board, I suppose), we'll come back later in the week...

Wednesday 4 April: We all gather in Edit 5 at Llandaff for our first look at a rough edit of Episode 13. Oh my God! Blimey!! Too top secret to even rave about! But that's followed at 11.30 by an innovation in this year's schedule – the Post Production Tone Meeting. Yer what?! Well, before filming, every episode has a Tone Meeting, to decide its style, but now, we're having a second Tone Meeting with the Mill and our Sound Department, after filming's complete, so we can all be even more exact about, say, how that monster travels, how many Toclafane will fit into that shot, the precise colour and whirr of that spaceship's wing, etcetera. Less theoretical than the first Tone, cos now we can spool through the footage and illustrate what we mean with real, living pictures. A boon to post production, some would call it. Yet another bloody meeting, others would say, but they are swiftly tarred and feathered and carried out of town on a girder, like in a *Lucky Luke* cartoon.

> "FOR EPISODE 8, MURRAY GOLD HAS EMPLOYED A PROFESSIONAL WHISTLER!"

13.30, another script meeting, with... oh, let's call this writer, um, Pink. And this time, there's a proper script, 62 real pages, already delivered, and in cracking shape! It contains the words "century," "Caravaggio" and a very funny use of "jam," plus the line "Engaging tractor beams." Lovely stuff. For one, brief moment, we feel ahead of schedule. It won't last!

Illustration
BEN
MORRIS

Thursday 5 April: Back into the Dubbing Theatre, for the final mix of Episode 8, *Human Nature*. Julie's very excited because for this week's score, Murray Gold has employed a professional whistler! There are professional whistlers?!? They could've used my Uncle Cliff, he whistles his way through funerals. I spend the whole dub wondering about the life of a professional whistler, and I'd almost decided to run away from home to join this mysterious clan of whistling professionals, but then it all comes crashing down – Phil doesn't like the whistling! Nor does Matthew, the Editor. Julie loves it! *Fiiiight!* But I'm 50/50, to be honest, so that's two-and-a-half votes against one-and-a-half – the professional whistler is sacked! My dreams are crushed.

12.00, ooh, it's *Torchwood*! Our first Tone Meeting of the new series. Lordy God! Which means it's an epic, discussing everything from scratch – clothes, hair, dialogue, Hub, the New Corridor, SUV, the lot. ("How come Jack Bauer's earpiece is invisible, but Torchwood's are huge?") Let alone the actual scripts, which demand the recreation of a certain twentieth-century period, as well as... well, that would be telling, but it's not an era we've tackled before. I'm not sure anyone has! All very exciting, but Julie and I have to leave them at 17.00, to listen to *Human Nature* once more. Minus the whistling. I swear I can still hear him. He might haunt me forever. I'm sorry, professional whistler, I'm so, so sorry...

Friday 6 April: At last, it's what I call a normal day. (Although I think the *Torchwood* people are still in that room – should we send water?) But today, it's just me, in the flat, typing away. No meetings, nothing. (Though a DVD of the final final mix of *The Lazarus Experiment* arrives, but that just means I get to watch brand new *Doctor Who* on my telly at home – you can't call that work!) But the rest of Friday is just me and the computer and future scripts and... well, and Nick Briggs, actually. He's stalking me. I was in Marks and Spencer's the other day, when I heard a faint 'Exterminate!" Was it Nick, hidden by the mange-tout? Eventually I tracked it down to a talking Easter Egg. Of course! But for a while now, I've been sitting at home, and catching the drift of a faint "You are the enemy of the Daleks!" floating across the waters of Cardiff Bay... I thought I was going mad, until it turns out that the Cruise Boats are broadcasting it from loudspeakers! No doubt soon, Nick'll be on a jetski, chasing them for his ten per cent. Now there's an image. I'm scared to look out of the window.

So that's it, one ordinary week! With plenty more to come! Next month: my shopping lists, a drawing of my laundry, and an exact breakdown of how many hours a night I spend watching *Glitterball*.

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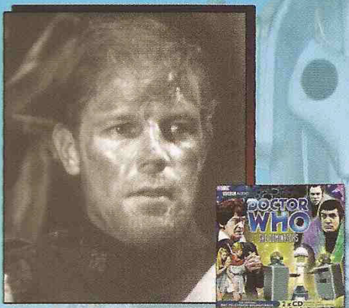

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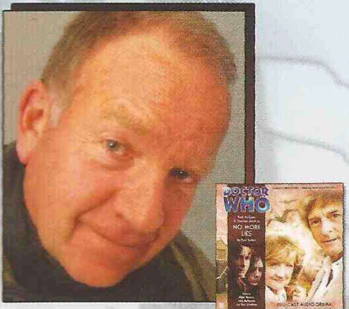

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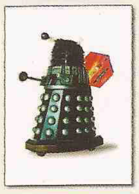

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